

JUN -5 1924

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✓ BABBITT ✓

✓ Photoplay in eight reels ✓

✓ From the novel by Sinclair Lewis ✓

✓ Adapted by Dorothy Barnum ✓

✓ Directed by Harry Beaumont

Author of the photoplay (under section 62)
Warner Brothers Pictures Inc ✓ of U.S. ✓

Sinclair Lewis'

BABBITT

As Adapted for the Screen by

JUN -5 1924

DOROTHY FARNUM

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"Babbitt" Being the Romance of a Respectable Man.

CAST OF CHARACTERS

BABBITT

The Average Citizen. In him humor and tragedy are not interwoven, but blended inseparably.

His is the love story of a homely man. In him is the great conflict of Romance versus respectability.

His dreams are his only realities; his every day life is a stupid dream.

He is inarticulate, slangy; yet his thoughts are poetical. He is clumsy, but appealingly so. He is conceited, but not objectionable for his is the conceit of a starved heart, which tries to make much of little. And there is something both laughable and pathetic in his pride in his tiny importance. His personal vanity is amusing, but heartrending as well; for he, like many middle aged men, in whom the fires of romance are still burning, refuses to see himself as he is, clinging persistently to the self he used to be.

Babbitt is the Abysmal boob. He causes laughter, but he touches the heart and makes it ache.

WILLARD LOUIS.

MYRA BABBITT

The Wife. She acts, thinks and loves according to custom. She is deep sunk in the quicksands of the commonplace. She is comfortably sloppy, sickeningly sentimental, hopelessly tactless. In fact, stupidity is the key-note of the characterisation.

And yet she feels the sting of life, although her husband imagines she feels nothing. She knows the pangs of growing older, of losing looks and the power to charm.

She, like her husband, exemplifies the tragedy of the Great Unromantic.

MARY ALDEN

TANIS JUDIQUE

The Other woman. Here is a tawdry sorcery, like a cheap perfume. Her clothes are flaunting and self conscious, indicative of the woman who is used to taking men by storm.

She is not the passe vampire of the book; the box office would not have it so. Yet there is a shadow of autumn about her. She is pitiable in her desire to please, desperate in her moments before the dressing table. These things are characteristic of the life-soiled woman of thirty. Possibly she has gone from husband to husband, or from lover to lover; anyway, she has the wistful, clinging appeal of a woman who has been reckless with life and is tired.

She is neither good nor bad. She is simply seeking sanctuary, which is to her happiness.

CARMEL MYERS.

THEODORE ROOSEVELT BABBITT

The standardized College Youth just as Babbitt is the standardized Average Citizen. Ted wears the latest thing in Yale togs, and reflects his father in many little mannerisms -- such as his way of looking in a mirror, his air of importance, his search for romance. It is curious to note that Babbitt reprimands him severely for all things where in he resembles himself.

Ted is just a sort of foolish boy, a kind of romping pup, until he begins to realize that his father needs guidance. Then suddenly he grows up.

The part should be cast as a good looking edition of Babbitt, so that the audience will thereby have some sense of Babbitt's lost youth.

A scrawny girl of twenty with a completely blank personality. She has not much of a part in the picture but she has been included out of deference to Sinclair Lewis.

The characterization may be made to stand out, however, by having the actress sustain a marked air of superiority. She is the daughter whom Babbitt has educated beyond himself, she is one of the many trials he must bear.

TINKA BABBITT

PAUL RIESLING

Babbitt's beautiful baby--the ugliest brat of ten procurable.

Babbitt's best friend, handsome but shabby and worn. A picturesque failure.

Continued.

PAUL RIESLING (Cont)

He has been beaten by life, and he tries to strike back with cynicism. As his observations are witty and delivered with authority it is to his influence that he may trace Babbitt's conduct, or misconduct.

ZILLA RIESLING

A forty-year-old flapper, with bobbed hair which is blond almost to the roots. She is vulgar and a bully, but rather well meaning at bottom.

CISSY FITZGERALD

EUNICE LITTLEFIELD

The flapper whom Ted Babbitt loves. She and Ted are the only romantic figures in the piece. For no matter how hard the elders strive, romance properly belongs to youth. She is laughing and sparkling and dancing, and somehow has the effect of making Babbitt feel old and sad.

CLARA BOW

TILLIE

The maid. A crude and sloppy domestic servant who listens in on all the family conversations, takes sides openly, and does not stint with her advice.

DALE FULLER

MISS McGOWN

Babbitt's stenographer, a pretty little vulgarian of twenty.

VERA REYNOLDS

CHUM FRINK

A poet, pompous, conceited, delivering the most banal remarks with a majestic air, completely overcome at all times with his own wit. He is tall, lanky; undoubtedly he thinks himself distinguished looking. He wears eye-glasses with a long and completely useless black cord dangling from them.

HOWARD LITTLEFIELD

The quintessence of respectability and smugness; almost a symbolic figure.

LUCIEN LITTLEFIELD

MRS LITTLEFIELD

Just anybody

MR. AND MRS VIRGIL GUNCH

Ditto

MR AND MRS ED. SWANSON

Ditto

MR. AND MRS. SIDNEY FINKELSTEIN

Just anybody --only with curly hair.

Sinclair Lewis'

B A B B I T T

As Adapted for the Screen by

DOROTHY FARNUM

Title 1 "Oh, say, can you see
 By the dawn's early light---"

Scene 1

REAL ESTATE SIGN IN BABBITTVILLE

FADE IN SLOWLY on the first word "AMERICA"
Hold this a few feet then pan camera so as to
read the rest of the sign

"HAS GROWN FROM SUCH TOWNS
AS B A B B I T T V I L L E

Hold a few feet, then pan camera;

Lots \$750. AND UP
TERMS CHEAPER THAN RENT

Back camera away so that the whole of the sign
appears and the audience may see that it has been
reading.

FADE INTO

Scene 2

VERY LONG SHOT BABBITTVILLE. EARLY MORNING LIGHT

A real estate tract, completely empty save off
numerous signs bearing enthusiastic and optimistic
legends. A few of these signs, such as "SEWERS
PAVED STREETS - ELECTRICITY - ALL CONVENIENCES
are visible in this lot. Other and more amusing
signs should be registered in close distances.
FREE LUNCH

FADE OUT

Title 2 But George F. Babbitt himself
 preferred to make his home in
 the larger city near by, Zenith.

FADE INTO

Scene 3

PAN SHOT. LARGE MIDDLE WESTERN CITY, such as
Detroit or Toledo

This shot is inserted as essential coloring to
the characterization of Babbitt; it should im-
press the audience that it is a big city which
produced Babbitt, that he is not in any sense
the product of Main Street.

FADE OUT

Scene 4

MED LONG SHOT. FLORAL HEIGHTS.

A residential section of citizens of more than
average prosperity, a rather uninitiated seeking
after beauty, mongrel architecture; English col-
onial cottages, Greek temples and Spanish missions
all mixed up.

(Continued)

Scene 4
Cont.

Glass effect of electric sign which fights against the light of the dawn, reading "FLORAL HEIGHTS." IRIS DOWN on Babbitt's house.
FADE OUT AND INTO

Scene 5

SLEEPING PORCH. MED CLOSE SHOT. BABBITT
As impersonal as a hospital ward. Two iron cots, one empty, as Mrs. Babbitt is sleeping in the bedroom. Babbitt is snoring and puffing in the other one. His bathrobe, in a conspicuous Navajo pattern, is slung over the foot of the bed. Beneath are battered bedroom slippers in a medieval design, with ridiculous pointed toes.

Title 3 Babbitt ----- Willard Louis

Scene 6

CLOSE UP BABBITT
Seraphically smiling in his sleep. His face is babyish despite the wrinkles and the spectacle dents on the slope of his nose.

Title 4 Unromantic and extremely married he was dreaming a dream more romantic than scarlet pagodas by a silver sea -- of a girl who would come to love him -- some day -- somehow.

CUT TO

Scene 7

BABBITT'S BEDROOM. MED LONG SHOT MRS BABBITT
The room looks like a furniture display in a department store window, conventionally correct and very stupid. Twin mahogany beds. Dressing table and chiffonier. Prop toilet things laid out, obviously unused. A writing desk next to the door, built in imitation of a spinet.

Mrs Babbitt, cheerfully and disgustingly wide awake, is energetically getting into a faded tattered, Japanese kimona, the most villainous kimona ever woman wore. Her hair is scanty when it is dressed there are masses of blond tresses on her head.

CUT IN WITH

Title 5 Mrs. Babbitt ---- Mary Alden

Scene 8

HALL OUTSIDE BATHROOM. FULL SHOT. TED, VERONA, TINKA - All making a fearful rush for the bathroom, quarrelling, pushing each other aside
CUT IN WITH

Title 6 The Babbitt children,
Theodore Roosevelt
Verona and Tinka.

Ted, defending the door against Verona and arguing loudly with her. Tinka, tugging on Ted's bathrobe to get him away, jumping up and down and explaining that she is in a hurry.

CUT TO

- Scene 9 SLEEPING PORCH. CLOSE UP BABBITT
As the noise of his offspring comes to him from the hall. He turns restively in his sleep and tries to recapture his dream.
- CUT TO
- Scene 10 BEDROOM. MED SHOT. MRS. BABBITT
She hears the noise of her offspring fighting for the bathroom. She clucks impatiently in disapproval like a motherly hen. She gathers up her shirt, petticoat and enormous dillapidated corsets from the chair and exits toward the hall.
- CUT TO
- Scene 11 HALL. FULL SHOT. MRS BABBITT AND CHILDREN
Enter Mrs. Babbitt carrying her underwear bent on settling the quarrel over the bathroom rights. After she has heard all the arguments noisily spoken at once, she announces that she will settle things by using it herself. Mrs. Babbitt exits into the bathroom, shutting the door behind her in the faces of her startled offspring. General sulks on the part of the children.
- CUT TO
- Scene 12 SLEEPING PORCH. CLOSE UP BABBITT
He smiles seraphically in his dream.
- CUT TO
- Scene 13 EXT. BABBITT'S HOUSE
The milkwagon clatters up the driveway
- CUT IN WITH
- Scene 14 SLEEPING PORCH. CLOSE UP BABBITT
Disturbed by the sound of the milkwagon. He moves angrily in his sleep.
- CUT IN WITH
- Scene 15 BACK DOOR BABBITT'S HOUSE. MILKMAN
Whistling, he slams down two quarts of milk and a half pint bottle of cream. The family dog barks at him.
- CUT BACK TO
- Scene 16 SLEEPING PORCH. CLOSE SHOT. BABBITT
Babbitt sleeping on his pillow. This time his is more than half awake, and angrily he turns and buries his face in the pillow to keep out the objectionable sounds.
- CUT TO
- Scene 17 EXT. BABBITT'S HOUSE. NEWSBOY:
A newsboy throws a newspaper against the door with a bang.
- CUT BACK TO

Scene 18

SLEEPING PORCH. MED SHOT. BABBITT

Babbitt flops over once or twice in bed, then beats the pillow peevishly. Mrs. Babbitt enters dressed in a tattered petticoat, her corsets sticking up over the waistline. She has not yet arranged her false hair. Finally Babbitt is fully awake, and catches sight of her. The sight is far from pleasing; he has been with his Dream Girl. He sits up in bed. He despises his wife. And despises himself for despising her. She shakes a finger at him and admonishes; "Now, Georgie, you get up." He nods sulkily. Mrs. Babbitt exits. Once she is out of sight, Babbitt settles himself to go to sleep again.

CUT TO

Scene 19

CLOSE UP ALARM CLOCK

The latest and most expensive model Big Ben in action.

CUT TO

Scene 20

MED CLOSE SHOT FROM ANOTHER ANGLE. BABBITT

Babbitt jumps up in bed, grabs the alarm clock furiously and turns it off. He holds it in his hands and glares at it. But he cannot help but admire it. Such a nice expensive alarm clock!

Title 7 "Good little old clock,
made right here in
Zenith, too."

He replaces the clock on the table beside his bed gets up painfully, slips into his God awful bathrobe and exits toward bathroom.

CUT TO

Scene 21

HALL OUTSIDE BATHROOM. VERONA. BABBITT

As the action opens Verona piles into the bathroom, just as Babbitt enters from the bedroom. Babbitt starts talking furiously. Then he settles himself on a bench outside the door, waiting for Verona. He is gloomy and sulky in the extreme, grumbling at his family.

CUT TO

Scene 22

MED. LONG SHOT. VERONA. TINKA. MR AND MRS BABBITT

Babbitt is waiting in a fury for Verona. He rises and calls her savagely. No answer. He raises his hand to knock on the door when the door is opened and he almost topples forward on Verona. The two start to glare at each other, and the delay is fatal, for Tinka rushes into the scene and past Babbitt, shutting the bathroom door. He curses wildly. Mrs. Babbitt enters the scene buttoning up a \$1.98 house dress. She stands back in horror at her husband's vocabulary. She shakes her finger at him and he glares murderously. He settles back on the bench to wait, grumbling:

Title 8 "Suppose they've gone
and used up all the towels!"

Scene 22
Cont.

An instant of stupid silence, and then it occurs to Mrs. Babbitt to admonish her husband:

Title 9 "If they have, don't
you dare use the
guest towel!"

Babbitt turns sharply, asking whyinell he shouldn't. Mrs. Babbitt turns and goes down the stairs. Babbitt stands an instant glaring after her, then the bathroom door opens and Tinka enters, her pants hanging down and demanding to have them buttoned up. Babbitt bends over and performs that office for Tinka. Tinka exits.

CUT TO

Scene 23

CLOSER SHOT. BABBITT

He turns to the bathroom door and stops short at the at the sight of:

CUT TO

Scene 24

SHOT BATHROOM

In fearful disorder, with special emphasis on the towels lying in wet, sloppy heaps.

CUT BACK TO

Scene 25

MED CLOSE SHOT. BABBITT

"God damn it all!" he yells, adding

Title 10 Gosh all fish - hooks,
what a family!"

He exits indignantly into the bathroom.

FADE OUT

Title 11

Ordinarily Babbit came
bouncing into breakfast.
But things were mysteriously
awry today.

Scene 26

DINING ROOM. DISCOVERED MRS BABBITT. VERONA

TINKA. Like all the other rooms in the house it resembles a department store window. There is a Jack Horner pie in the center of the table, with four ribbons leading to Babbitt's place, a crude crepe paper affair containing birthday presents.

Mrs. Babbitt is clumsily manipulating an electric percolator and toaster. Tinka is making a mess with bread and jam. Verona is reading the paper. Enter Babbitt. He wears a dull business suit, white socks and an enormous celluloid button labeled "BOOSTERS-PEP" He sits down sulkily.

CUT TO

Scene 27 MED CLOSE SHOT BABBITT AND TINKA. keeping Tinka in profile so as to spring her ugliness on the audience after the title, perhaps shoot over Tinka's head toward Babbitt's face. Tinka is Babbitt's favorite; he thinks her beautiful. The sight of her is soothing to his weary eyes, and he shouts:

Title 12 "Well, Kittidoodle -- how's papa's pretty today?"

Scene 28 MED CLOSE SHOT BABBITT, TINKA, LATER MAID Tinka lifts her jam smeared face to be kissed. Babbitt beams with proper paternal pride, but he cannot bring himself to kiss her. So he lets it go with a lordly pat on the head. The maid walks into shot and serves Babbitt with banana fritters. He looks about in bewilderment for his morning paper, then he glares in the direction of Verona and speaks; most sarcastically and in his most Jehovah manner; "Well, Verona, if you will be kind enough to pass me that paper!"

CUT TO

Scene 29 CLOSE UP VERONA With the air of a martyr she drops the paper and looks toward her father with her characteristic sneer as though contemptuous of his reading.

CUT TO

Scene 30 MED LONG SHOT ENTIRE GROUP. The maid, who takes keen interest in everything that happens, and registers her approval or disapproval each time, takes the paper from Verona and passes it to Babbitt. Mrs. Babbitt, meanwhile is making the toast. She and her daughter exchange a look of sympathy. Mrs. Babbitt burns her fingers on the toaster and sucks them.

CUT TO

Scene 31 MED CLOSE. BABBITT AND MAID The maid hands him the paper, giving him what might be termed a "dirty look." He snatches it from her hands and begins reading with offended majesty.

CUT TO

Scene 32 MED. SHOT. ENTIRE GROUP Mrs. Babbitt in profile, shoot over Tinka's head Mrs. Babbitt hands Babbitt's coffee cup to Verona to pass to Babbitt, first putting five lumps of sugar in it. Babbitt meanwhile is entrenched behind the paper, stuffing himself with fritters. Verona sullenly shoves the coffee cup at him and startles him so that he chokes. General consternation. Verona puts the cup down distainfully and Mrs. Babbitt waits timidly for the explosion that is sure to follow.

CUT TO

- Scene 33 CLOSE UP BABBITT CHOKING CUT IN WITH
- Scene 34 CLOSE UP TINKA
Laughing at her father. Devilish brat.
CUT BACK TO
- Scene 35 CLOSE UP BABBITT
When he comes out of his choking fit he glowers
angrily at his wife, blaming her for the mishap.
Then he complains:
- Title 13 "Gee, Myra! You shouldn't
have those heavy banana
fritters!"
- Scene 36 MED. CLOSE UP MRS BABBITT WITH MAID
Mrs. Babbitt looks up stupidly and remarks with
her usual tactlessness.
- Title 14 "Why Georgie, you
asked for them!"
- Continue scene as she gives Tillie toast from the
toaster for the plate.
CUT TO
- Scene 37 MED SHOT BABBITT AND MAID.
She waits for Babbitt to recover his self posses-
sion. As soon as he does so he takes another big
forkful of fritters. The maid thrusts the toast
under his nose. Babbitt looks toward his wife and
remarks cheerfully;
- Title 15 "I'm going on a diet tomorrow."
- As he takes one piece of toast from the plate.
Finding it too small, he takes three more. The
maid raises her eyes to heaven.
CUT TO
- Scene 38 MED SHOT ENTIRE GROUP
The family exchange glances. Tinka is emptying
the contents of the sugar bowl on her corn flakes.
Babbitt catches sight of her, grabs the bowl away
and fairly shouts: "Don't be such a pig!"
After Babbitt has spoken he begins stuffing him-
self with fritters. Then he looks up toward the
maid, and indicating Ted's empty chair, he in-
quires majestically where Ted is. The maid jerks
her head in the direction of the floor above.
Babbitt takes out his watch and looks righteously
indignant.
CUT TO

Scene 39

TED'S BEDROOM TED.

Typical boy's room, untidy, with high school pennants, pictures of basket ball teams and motion picture stars on the wall. It is evident from Ted's care with his tie as the scene opens that it is vanity which has made him late for breakfast. He is wearing the latest thing in Yale toga, and is regarding himself in the mirror with the utmost satisfaction

CUT TO

Scene 40

CLOSE SHOT TED.

He sneaks from under the bureau cover a picture of Eunice Littlefield, and looks at it with half ashamed sentiment.

INSERT

CLOSE UP Typical small city, cabinet portrait of Eunice Littlefield, the girl next door. Pretty and almost chic. On it is written "To Ted from Eunice."

QUICK FADE INTO

Title 16 Eunice Littlefield----

Scene 41

DINING ROOM. MED SHOT ENTIRE GROUP

Babbitt is stuffing himself industriously Mrs. Babbitt indicates the Jack Horner pie in the middle of the table and remarks:

Title 17 "Why Georgie! You haven't noticed your birthday pie! You know you're forty-six years old today!"

She indicates the Jack Horner pie and tells Babbitt to pull one of the white ribbons which leads to his place. He gives it a savage jerk and pulls the package containing the mirror towards him, upsetting the cream pitcher. Mrs. Babbitt frantically motions to Verona, who hurriedly sops up the cream with her napkin so that Babbitt shall not be worried. As Babbitt commences opening his package.

CUT TO

Scene 42

CLOSE UP BABBITT

Unwrapping the present, gratified at his importance, childishly pleased. It is a silver dressing table mirror to match Mrs. Babbitt's toilet set. He looks disgusted, like a disappointed child. He glances inquiringly at his wife.

CUT TO

Scene 43

CLOSE UP MRS. BABBITT

Beaming on her husband in her usual affectionate manner, she tells him sweetly:

Title 18 "For our room, Georgie dear."

Scene 44

CLOSE UP BABBITT

He examines the mirror listlessly, looks at himself, and remarks gloomily:

Title 19

"Used to be a good looking chap once."

Scene 45

CLOSE UP MRS BABBITT

She watches her husband admiringly, and remarks

Title 20

"You're not so bad now -- for forty-six."

Scene 46-7

CLOSE UP BABBITT

Still looking at himself in the mirror. He agrees with Mrs. Babbitt, saying "No, not bad at all."

CUT TO

Scene 48

MED SHOT ENTIRE GROUP

Babbitt lays the mirror down listlessly near Ted's place. Then he pulls another one of the ribbons. Verona indicates that it is her present. The maid glances at the mirror appraisingly. As Babbitt starts to unwrap the book.

CUT TO

Scene 49

CLOSE UP BABBITT

He opens Verona's present, which turns out to be:

INSERT

CLOSE UP BOOK: "TRAGEDIES OF SOPHOCLES."

"Hully Gee!" He exclaims, "What do you expect this means in my life?" and he puts the book down.

CUT TO

Scene 50

MED CLOSE SHOT. BABBITT. TED AND MAID

Babbitt opens Ted's present, a bow tie, which Babbitt puts around his neck, looking at himself in the mirror. His neck is so big that there is nothing left to tie, and disgustedly he tosses it over to Ted, talking to him: "All right for you, my boy, but not enough there for me." Ted thanks his father for the return of the present, and starts to help himself to the banana fritters. Babbitt scrapes his plate sulkily. Then he becomes aware that Ted is about to take the last of the fritters. He admonishes him not to be a pig, but to save one for his father. Ted replaces the fritter and the maid glumly carries the plate to Babbitt. As Babbitt helps himself to the last fritter the maid looks at him contemptuously. The maid exits from shot. Babbitt takes a cigar out of his vest pocket and starts to light it.

CUT TO

Scene 51

CLOSE UP MRS BABBITT

Her usual, stupid, tactless remark:

Title 21 "Why Georgie, I thought
 you'd given up smoking."

CUT TO

Scene 52

MED CLOSE SHOT. BABBITT WITH TED IN PROFILE

Babbitt begins to protest, "Yes, I know, but-- tomorrow will do." Ted looks up and snickers. Babbitt gives him a black look. Hold for a few feet the hostile grumbling atmosphere between father and son. Babbitt loves his son and centers all his hopes on him, but the rough edges of life make him forget that.

CUT TO

Scene 53

MED LONG SHOT. ENTIRE GROUP

Verona leaves the table. Kisses her mother goodbye and exits. Ted picks up the birthday mirror curiously and begins looking at himself. He regards his spectacular tie with intense satisfaction, eating egg all the while, Babbitt watching him hoping that the very force of his wrathful glance will interrupt Ted -- but nothing of the sort. Babbitt stands it as long as he can, the bursts forth angrily:

Title 22 "It might add to your
 manly beauty if you'd
 wipe some of that egg
 off your mouth."

Scene 54

MED CLOSE SHOT. BABBITT. TED AND TINKA

This scene is played as much from Ted's viewpoint as Babbitt's. Father and son want to get together, but they only quarrel. And Babbitt drives his son from him by such tactless remarks. So get real embarrassment from Ted as he lays down the mirror; he is a persecuted boy. While Ted is shamefacedly silent, wiping the egg off his mouth furtively, Babbitt stupidly pursues the argument:

Title 23 "Here I slave to send you
 through college, while you
 waste your time dressing up
 to take Eunice Littlefield
 to the movies!"

Ted looks more distressed and embarrassed than ever. Tinka makes a cup of her hand and shouts:

Title: 24 "He holds her hand all
 through the movies?."

And Tinka makes the shame signal at him. Ted is startled, doggedly miserable. Babbitt is likewise startled, for he does not want Ted to become the victim of a too early marriage. He pounds his hand on the table and announces:

Title 25 "I'll have none of this
romantic business!"

Scene 54 Hold a few seconds to get the comic reaction from Babbitt's title. Then Babbitt commences a tirade of scolding, but Ted and Tinka quarrel back and forth, paying no attention whatever to their father. Babbitt is furious and bangs on the table for attention. Finally Ted gets so angry that he picks up a roll and sends it flying at Tinka.

CUT TO

Scene 55 MED CLOSE UP TINKA WITH BABBITT
The roll lands squarely in Tinka's porridge, and splashes her. She jumps from her chair and runs bawling to her father. Babbitt holds the bawling Tinka, patting her head, glowering at Ted.

CUT TO

Scene 56 MED CLOSE SHOT. MRS BABBITT AND MAID
She shakes her head in stupid sorrow at the family quarrelling, meanwhile piling the dishes up for the maid to carry out.

CUT TO

Scene 57 MED SHOT. BABBITT TED TINKA MRS BABBITT
Babbitt scolds his son so violently that he jumps from his chair, and walks out of the room. Babbitt has not meant to let things go that far, for Ted is as close to him as Tinka. He sends Tinka out of the room. Wearily he puts his elbows on the table and supports his face with his hands. Mrs Babbitt rises from her place, and disentangling herself from the electric wires, makes her way toward her husband.
Babbitt sits in sullen discontent, puffing his cigar. Mrs. Babbitt stands beside him watching him blankly. Babbitt grumbles:

Title 26 "Lord what a family! I
don't mean to act cranky
but I get -- so darned tired."

Mrs. Babbitt stupidly, clumsily pats him. Then most unfortunate for her, comes the necessity of breaching a delicate subject. She takes a napkin and commences brushing the crumbs from the table to a spare plate, assisting Tillie in her work, meanwhile telling Babbitt:

Title 27 "Now Georgie -- tonight's
your birthday dinner and
you'll have to hurry home
from the office and dress."

Red rag at a ball! Babbitt fairly shouts: "Dress!!!
His wife nods. He protests:

Title 28 "I am dressed! Do you think
I'm going to the office
in my B.V.D.'s?"

Scene 57
(cont.)

After this witticism Babbitt waits for applause Mrs. Babbitt is horrified, speaks: "Now Georgie I won't have you talking indecently!" Babbitt groans hopelessly because his wife is not on his intellectual plane and cannot appreciate him. He contents himself by telling her he refuses to dress. She pursues the subject:

Title 29 "But Georgie, you look
so nice in your dress suit."

Babbitt admits that he knows he looks very nice indeed. For a moment he is almost tempted. Then he lays down the law and says "No!"

CUT TO

Scene 58

WIDER ANGLE. BABBITT MRS BABBITT TILLIE
Tillie walks into the scene, listening to the discussion. Mrs. Babbitt hands her the plate of crumbs to take to the kitchen, but she does not see fit to move until she has heard the rest of it. Mrs. Babbitt summons all her powers of persuasion. She lays her hand on Babbitt's shoulder and remarks:

Title 30 "All the rest of our bunch
will dress."

This is a challenge. Babbitt retorts furiously

Title 31 "Everybody knows I can
put on as expensive togs
as anyone else."

Mrs. Babbitt knows she has won. She shoos Tillie out of the shot, while Babbitt keeps on a tirade of grumbling as he starts to exit.

CUT TO

Scene 59

EXT. BABBITT'S BACKYARD SHOWING CORRUGATED IRON GARAGE. Babbitt has backed his car out of the garage. As the action opens he is emerging from the garage with a cloth to clean the car. He shuts the garage door with great effort, because it is a cheap contraption and does not close properly. He looks speculatively in the direction of his neighbor's garage.

CUT TO

Scene 60

MED LONG SHOT. BABBITT
The car gleams in the morning sunlight. Babbitt walks into shot and polishes it energetically. He loves every inch of it. His energetic joy of life is a symptom of the spring fever of this significant day in his life which is to be his undoing. He grins like a schoolboy, scratches his arm out in the sunlight and proudly gets into the car.

CUT TO

Scene 61

MED SHOT. BABBITT IN CAR

After a cautious look toward the house, Babbitt gets a cigar out of his pocket. He starts to light it with the patent cigar lighter which is affixed to the dashboard. This thing is his pride and joy. He comments on it lovingly: "Pretty nice little jigger - gives the last touch of refinement and class."

CUT TO

Scene 62

BIG CLOSE UP BABBITT

He lights his cigar. He still regards the cigar lighter lovingly, commenting upon its expensive-ness:

Title 32

"Cost a lot, but darned if I'll be the only member of this family that never has a single doggone luxury."

Continue scene as he puffs for a moment in sinful enjoyment of his cigar. Then he hears his wife's voice.

CUT TO

Scene 63

UPPER WINDOW. MRS BABBITT

Leaning out of the window and calling "Georgie!"

CUT TO

Scene 64

MED. LONG SHOT. MRS. BABBITT IN WINDOW. BABBITT IN CAR . Mrs Babbitt shouts down:

Title 33

"Don't forget to stop for the ice cream on your way home."

Babbitt nods gloomily with the air of a martyr then Mrs. Babbitt disappears from the window. Babbitt sticks his cigar in his mouth and backs the car out of the drive.

CUT TO

Scene 65

STREET. MED LONG SHOT. BABBITT AND LITTLEFIELD

Babbitt disgusted and bored with his family, is backing the car out of the drive. He meets Littlefield. He cheers up at the sight of him and salutes him with cordial deference.

Title 34

Howard Littlefield,
President of the Riteway
Business College, instructor
in Bookkeeping, commercial
law and scenario writing.
Howard Littlefield---

Scene 66

CLOSE UP LITTLEFIELD:

He salutes Babbitt pompously and remarks.

Title 35 "Nice weather
we're having."

Scene 67 MED CLOSE UP BABBITT
He receives the statement with much enthusiasm
and replies:

Title 36 "Pretty cold last night,
though. Had to use a
blanket on the sleeping
porch."

Scene 68 MED CLOSE SHOT BOTH
Very seriously Littlefield surveys the heavens
and Babbitt follows suit. Babbitt's face ex-
pands into a grin as he speaks:

Title 37: "Looks like spring."

Littlefield, equally serious, replies:

Title 38 "Yes, spring coming
along pretty fast now."

The two men yell "S'long" and pass on.

FADE INTO

Scene 69 EXT. LONG LANE FILLED WITH BLOSSOMS.
This is a lyric of spring which we must emphasize
through this upsetting day in Babbitt's life.
This should be a strip of sheer pantomime like
the barrack scene in "Brummel." It is evidence
of his wistful, secret foolishness.
Sunlight, a lonely road, blossom choked. And
into all this beauty rides a plain man in a plain
car -- but why should not he be affected? In
the foreground there is one particularly won-
derful tree, before which Babbitt stops his car.

CUT TO

Title 39 Babbitt was to the eye
the perfect office-going
citizen ---

Scene 70 CLOSE UP BABBITT
Sitting in his car which has been caught in the
low-hanging blossom bough. He is listening to
the singing of the birds.

Title 40 -----but in one spring
enchanted moment there
was something almost
myric about him.

Continue scene to register title.

Scene 71

CLOSE UP BIRDS NESTING

Do not want to suggest anything of the nest, rather something loverlike. Have a bird singing, or a humming bird darting among the branches.

CUT TO

Scene 72

CLOSE UP BABBITT

Sheer joy on his face, and the ache for beauty. Babbitt looks at his watch reluctantly. Late for the office, but gee, how he would like to stay! He pats clumsily a low hanging bow - but, having no science of life, he does not pick one of the blossoms for his own.

CUT TO

Scene 73

MED SHOT BABBITT

He starts his car and drives away from the trap of the blossom bough which had held him in his car.

FADE OUT

Title 41

The zest of the spring morning was smothered in the stale office air.

Scene 74

BABBITT'S OFFICE

A typical real estate office, a large room with about six office desks at which salesmen and stenographers are seated. Activity to get over the sense of more than average business importance. Babbitt's own office is a separate room, conspicuously labeled **GEORGE F. BABBITT - PRIVATE**. On Babbitt's desk is a homely picture of Mrs. Babbitt, and a note which reads:

"The Lord created the world in six days. You can spill all you have to say in six minutes."

On the wall directly back of Babbitt's desk, where some of the most revolutionary scenes of his life will be played, ironically is painted a verse:

"Mid pleasures and palaces
wherever you may roam,
Just provide the little Bride
And we'll provide the home."

Other funny signs ad lib.

There is also a big correspondence file and a hat rack. In the outer office near the door is a bench for waiting clients.

CLOSE SHOT AT DOOR OF OUTER OFFICE. BABBITT

Enter Babbitt. He holds the door open a moment to display to the camera the legend, "George F. Babbitt - Homes for folks".

CUT TO

Scene 75

MED CLOSE SHOT. BABBITT'S DESK

Babbitt struts into the scene. He flusters and fidgets impatiently a moment, as a star might before going on the stage. Then he pushes a button and shouts majestically, "Miss M'Goun!"

Scene 76

CLOSE SHOT MISS MCGOWN

Caught in the act of making up for the day. When she hears the summons she becomes immediately businesslike, takes up her note book and pencil and exits from the shot.

CUT TO

Scene 77

MED SHOT. BABBITT AND MISS MCGOWN

Babbitt sits at his desk, going over his mail. Enter Miss McGown, who sits down beside him, ready for dictation. Babbitt gives her a gruff "Good morning," and having gone to so much pains to get her at attention for work, he himself is not yet ready for work. He flounders a moment and finally begins dictating a letter:

Title 42

"Omar Gribble esquire send it to his office Miss McGown yours of the 20th received and in reply will say look here Omar----

Scene 78

CLOSER SHOT BABBITT AND MISS MCGOWN

Babbitt falters. Miss McGown looks up inquiringly. Babbitt leans back in his chair and scratches his head, groping for words. Miss McGown knowing that she will have a pause for breath, takes out her handkerchief. The perfume of it is wafted to Babbitt's nostrils and he takes notice. He looks at her bent head with pathetic yearning, sighs and remarks:

Title 43

"Looks like spring, don't it?"

Babbitt has made his poor, inarticulate speech. He waits expectantly. Miss McGown smiles a quick little wise smile, then she gets nervously back to business:

Title 44

"Yes, Mr. Babbitt, what shall I do about the sewer contract?"

Babbitt knows himself snubbed. He is hurt. He glares at the girl as if he hated her, then he rediotates with tyrannical frenzy. Miss McGown keeps up with him with lightening rapidity. Finally Babbitt wears himself out and stops for breath, while Miss McGown still remains cool and businesslike. He reaches for a cigar, starts to light it, then he stops, and remarks confidently to Miss McGown:

Title 45

"Ought not to smoke so blamed much."

She nods indifferently. He picks up a piece of paper from his desk and shows it to her:

CUT TO

Scene 79

MED. CLOSE UP MISS MCGOWN AND BABBITT; FROM ANOTHER ANGLE. Playfully Babbitt points to the cigar he is smoking and indicates by holding up his hand that it is his fifth. Miss McGown listens, thoroughly bored. Then Babbitt takes the cigar box from out of his desk drawer, presents it to her and tells her confidentially:

Title 46

"Now I tell you, Miss McGoun!
You hide that in my corre-
spondence file and I'll be
ashamed to be running to it
all the time right before my
own employees."

Scene 80

MED. LONG SHOT. BABBITT AND MISS MCGOUN

Listlessly Miss McGoun takes the cigar box, puts
it in the correspondence file behind Babbitt,
locks the drawer and returns the key to him. Bab-
bit holding up the key, tells her that he is
going to find a place to hide it. He puts it
under a vase on top of the desk.

CUT TO

Scene 81

MED. SHOT. BABBITT. GOOD CITIZENS

Enter three citizens of the Good Citizens League
Gunch, Littlefield and Jones.

CUT TO

Scene 82

MED. CLOSE SHOT. BABBITT GUNCH LITTLEFIELD JONES
Talking.

CUT TO

Scene 83

CLOSE UP LITTLEFIELD.

He speaks title:

Title 47

"Mr. Babbitt, Mr. Gunch,
Mr. Jones and myself have
called on behalf of the
Good Citizen's League---"
Virgin Gunch -----
Orville Jones -----

Scene 84

MED. LONG SHOT. ENTIRE GROUP

Babbitt is properly impressed, "This is good news
indeed, he remarks. Then, jumping up he rushes
to the correspondence file, while he has locked.
gets the key from under the vase hurriedly, un-
locks the file, takes out the cigars and passes
them.

CUT TO

Scene 85

MED. CLOSE SHOT. BABBITT AND GOOD CITIZENS

Babbitt starts to light a new cigar. Littlefield
hesitates an instant, then rises as though to make
a speech. Everyone looks toward him with expect-
ation, especially Babbitt. Littlefield speaks:

Title 48

"Our chief speaker at the
banquet having asthma, we
have called to ask you to
take his place."

Scene 86

CLOSE UP BABBITT AND LITTLEFIELD

Joy and laughter. Honor heaped upon him. He does not even stop to think that he is second fiddle.

CUT TO

Scene 87

MED LONG SHOT. ENTIRE GROUP. LATER MISS MCCOUN

Babbitt jumps up and extends both hands in gratitude, to Howard Littlefield. Finding his cigar in his hand he tosses it carelessly on the desk. He beams, and is so happy that even the visitors are amused. He shakes hands genially with them all as they exit. Miss McCoun comes in and announces Paul Riesling. Babbitt indicates "Show him in." Miss McCoun beckons to Paul to indicate that he may come forward.

CUT TO

Scene 88

MED SHOT. PAUL RIESLING AND GOOD CITIZENS.

He and Good Citizens pass, giving each other greetings and disapproving looks.

CUT TO

Scene 89

MED SHOT. BABBITT LATER PAUL

Babbitt is bursting with importance and good will as Paul enters, wearing shabby clothes, rather Continental, and smoking a cigarette in a long black 10¢ holder. He is carrying a cane and a newspaper. He listens to Babbitt with an air of pity, mocking his spirit and industry. Babbitt tells him:

Title 49

"No one I'd sooner see
right now than good old
Paul Riesling!"
Paul Riesling -----

Scene 90

CLOSER SHOT. BABBITT AND PAUL

Babbitt grabs his hand with raging interest and cordiality. Paul appreciates the salutation, but he is bored and nervous. He tells Babbitt it's the sort of a day which makes you feel restless. "Thought I'd drop in for a little chat." Babbitt agrees with him. Motions for him to sit down. Paul seated. Babbitt tips back in his office chair, holding a cigar in his mouth, stretches out his feet comfortably and begins talking. Paul takes out his cigarette case and renews the cigarette in his holder. Finally Paul nerves himself to speak!

Title 50

"George, I've got to
make another touch."

Babbitt is in a particularly cheerful mood, so he digs out his money. Yet he feels he must ask why Paul wants it. Paul explains:

Title 51

"Zilla wants everything
I can give her and a
lot of things I can't."

Babbitt, commiserating with Paul, hands him a twenty dollar bill. Paul thanks him and starts to phone Zilla.

Scene 91

RIESLING APARTMENT. ZILLA

A tiny apartment with a kitchenette in the B.G. It is freakishly furnished, and exceedingly messy in appearance. The Murphy bed is unmade, and there is evidence of unwashed breakfast dishes on a cheap, frivolous table. There is a cheap upright player piano, and on it a rather worn looking violin, with a chin rest, as though constantly played. Zilla is wearing water wave combs and is talking on the phone.

CUT TO

Scene 92

MED CLOSE UP PAUL AND BABBITT

Paul speaks into phone.

Title 52 "Well, Zilla, I got the money for you to make the last payment on that dinner dress you ordered."

Babbitt is far from pleased when he learns that his money has been given for Zilla's frivolity.

CUT TO

Scene 93

RIESLING APARTMENT. CLOSE UP ZILLA.

She thanks Paul.

CUT IN WITH

Title 53 Zilla Riesling --- Cissy Fitzgerald

Scene 94

LONGER SHOT. ZILLA

Zilla contemplates the messy array in the apartment, shaking her head furiously, scolding Paul for his failure to provide her with servants. She goes over to the Murphy bed, carelessly flops up the covers, gives the pillows a fling on the bed, and slams it up into place. As she turns away from the bed she sees the fiddle on the piano.

CUT TO

Scene 95

CLOSER SHOT. ZILLA

She picks up the violin and holds it in her hand contemptuously, as though blaming it for all of their shortcomings. She slams it back on the piano again.

CUT TO

Scene 96

BABBITT'S OFFICE. MED SHOT. BABBITT AND PAUL

Shooting as to include the sign "Mid pleasures and palaces." Paul is slumped forward in his chair, his face buried in his hands, Paul mouns;

Title 54 "I might have been a great violinist. Now I'm a peddler of tar roofing."

Babbitt is looking at him sympathetically, patting him clumsily. Paul adds;

Title 55 "In it for life and
not a chance."

Finally Paul rouses himself and remarks with his usual cynical philosophy:

Title 56 "I bet if you cut into
the heads of most men you'd
find few that are satisfied
with their wives."

The impressionable Babbitt lets the thought sink into his brain, he is susceptibility itself. He agrees with Paul, and gloom settles upon him. He extinguishes his cigar stump and finally asks the ridiculous question:

Title 57 "If a man isn't satisfied you
don't mean to say he has a
right to chuck his wife and
take a sneak?"

Scene 97

CLOSE UP PAUL

He considers the question--a serious one to them both. Then with the nonchalance of the cynic, he remarks:

Title 58 "God knows what's right!
The trouble is, the women we
marry in our youth are not
suited to our years of dis-
cretion. It isn't fair."

Scene 98

CLOSE UP BABBITT

He shakes his head and remarks gloomily, "It isn't fair." He plays with the butt of his cigar and begins to want another.

Scene 99

CUT TO

MED LONG SHOT. PAUL AND BABBITT

Babbitt, looking around the office, sneaks the key from under the vase, and while Paul renews his holder with still another cigarette, he goes toward the correspondence file.

CUT TO

Scene 100

CLOSE SHOT AT CORRESPONDENCE FILE.

Most majestically Babbitt opens the file, makes a great fuss about getting out some letters, plunges his fist inside, takes out a cigar, sneaks it into his pocket, and starts out of shot carrying the letters.

CUT TO

Scene 101

MED. SHOT. BABBITT AND PAUL.

Babbitt, laying down the letters pompously, lights the cigar, keeping away from the door to the office, Paul lights his cigarette. After a philosophical puff, Babbitt remarks:

Title 59 "Think man was just
made to be happy?"

Scene 101 Paul looks up sharply and demands:
Cont.

Title 60 "Why not?"

When this new idea sinks slowly into Babbitt he
concludes: "Well, perhaps you're right. Why not?"
CUT TO

Scene 103 MED. SHOT. AT DOOR. TANIS JUDIQUE, MISS MCGOUN
Enter Tanis Judique into the office and the life
of Babbitt. She is severely and smartly tailored,
in vivid contrast to the ornate and conventional
costumes of the ladies of Babbitt's acquaintance.
Miss McGoun advances to ask her requirements.

CUT TO

Scene 103 MED. CLOSE SHOT. PAUL AND BABBITT
They are in the midst of their discussion. Bab-
bitt asks Paul what the poor men are to do about
it. Paul shrugs. Then he tells Babbitt if he
wants to know the truth and if he can stand a
shock, he will tell it to him. Babbitt does want
to know, so Paul tells him:

Title 61 "If I could find a charming
girl who'd let me forget this
beastly joke called respectable
life, I'll say I wouldn't pass
her up."

Babbitt is absolutely shocked, but — the idea
sinks in.

CUT TO

Scene 104 MED. CLOSE UP. TANIS AND MISS MCGOUN, EMPHASIZING
TANIS
Tanis, looking very charming, wants to see about
renting an apartment. She wants to see Mr. Babbitt
himself. Miss McGoun looks toward Babbitt.

CUT TO

Scene 105 MED. LONG SHOT. BABBITT AND TANIS, MISS MCGOUN
Babbitt is lighting his cigar. Tanis enters the
shot, ushered in by Miss McGoun, as Paul passes
out. Babbitt places a chair for her. He starts
to put out his cigar, but she urges him to go on
smoking. Babbitt sits down next to her.

CUT TO

Scene 106 CLOSE SHOT AT DOOR. PAUL
He looks back with wise, cynical humor towards
Babbitt and Tanis.

CUT TO

Scene 107 CLOSER SHOT BABBITT AND TANIS
She hands him her card. As he reads it,
CUT IN WITH

INSERT CLOSE UP CARDS: Madame Tanis Judique
Vocal Instruction
Couching in French
Italian and Spanish.

CUT TO

Scene 108 CLOSE UP BABBITT.
Very much impressed. He glances with renewed interest toward his fair client.

CUT TO

Scene 109 CLOSE UP TANIS
Very charming as she speaks confidently:

Title 62

"I'm looking for a studio with some atmosphere and charm -- in a building where there is good service -- and I can't pay much."

Tanis Judique -- Carmel Myers

Scene 110 MED. SHOT. BABBITT AND TANIS. LATER MISS MCGOUN
"Well, well, little lady, you certainly want a lot for nothing." Babbitt replies genially. Tanis smiles confidently, and replies: "I know that you'll be able to help me." Babbitt allows that he can do his best. He pulls out a desk drawer and goes over some indexes, chatting genially the while to his smiling client. (in this shot display prominently the desk motto: "The Lord created the world ---"
Miss McGoun enters the shot, and tells Babbitt:

Title 63

"Miss Babbitt's on the phone. Are you in?"

Babbitt gives Miss McGoun a black look for having let out the fact that he is married, while Tanis glances away, smiling. Babbitt dismissed Miss McGoun with a curt nod, then picks up the phone.

CUT TO

Scene 111 BABBITT'S HOUSE. AT PHONE. MED CLOSE SHOT MRS BABBITT
She is looking her worst. She has her kitchen apron on as though she has been preparing food. Get a good contrast to Tanis, who is at the office at that moment, She speaks title:

Title 64

"Hello, Georgie! I just called to remind you not to forget to stop for the ice cream."

Scene 112 BABBITT'S OFFICE. MED CLOSE SHOT BABBITT AND TANIS
Babbitt replies, "Yes, yes, Myra." Tanis smiles slyly, seeing how bored he is with his wife."

CUT TO

Scene 113 BABBITT'S HOUSE AT PHONE. CLOSE UP MRS. BABBITT
She replies:

Title 65 "You know I'll be
working all day train-
ing Tillie, cleaning
the chickens and ----"

Scene 114 OFFICE. MED CLOSE. SHOT. BABBITT AND TANIS
Babbitt is getting more nervous at the pro-
tracted conversation. Tanis looks amused be-
cause he is obviously so bored with his wife.
She feels superior to all domesticated women,
sure of herself and her power. When finally
Babbitt succeeds in cutting off the conversa-
tion and hangs up the receiver, his nervousness
and gloom fade from his face and he turns to
Tanis and smiles. He tells her:

Title 66 "Pretty hard for a
prominent man to find
time for himself in
this city."

Tanis politely inquires the reason. Babbitt adds:

Title 67 "Don't suppose you'll
be interested, but I'm
to make a speech at the
Good Citizen's League
next week."

Tanis very enthusiastic and appreciative. Babbitt
rises, takes his hat from the tree. Then he goes
toward the correspondence file and opens it.

CUT TO

Scene 115 CLOSE UP TANIS
She touches her hat a little, and then glances
toward Mrs. Babbitt's photograph on the desk.

INSERT CLOSE UP PHOTOGRAPH OF MRS. BABBITT.

Tanis eyes the photograph speculatively, with the
manner of a woman who, having definitely made up
her mind to play for a man, suspects a rival. It
is rather the look of the Free Woman who pities
and despises the Bond Woman.

CUT TO

Scene 116 MED. SHOT. BABBITT AND TANIS
He stuffs a cigar into his coat pocket, closes
the drawer, holds open the gate for Tanis with
studied gallantry and a genial smile. They start
to exist.

FADE OUT AND INTO

Scene 117 BLOSSOM LANE LOCATION, MED LONG SHOT. BABBITT AND
TANIS
Tanis and Babbitt are driving along in the car.
Babbitt drives his car right into the low hanging
branch.

CUT TO

Scene 118

MEDIATE CLOSE SHOT BOTH

Babbitt is tremendously pleased at having his car into the trap of the apple blossoms. He looks at Tanis and giggles. Then he remarks confidentially:

Title 68

"I was here this morning
all by myself, and I
thought it kinda a shame
not to show it to somebody."

Tanis gushes charmingly, "How Sweet!" Then she asks: "Wouldn't you like to get out and pick me some of those blossoms?" "Bully idea!" he replies.

CUT TO

Scene 119

MED. LONG SHOT.

Babbitt gets out of the car and begins awkwardly to pluck some blossoms for Tanis. He is like a clumsy, happy schoolboy.

CUT TO

Scene 120

CLOSE UP TANIS

Watching Babbitt, rather liking him. She finds him both amusing and appealing.

CUT TO

Scene 121

CLOSE SHOT BABBITT

Framed in blossoms, he breaks off a particularly choice spray, turns and goes out of shot toward Tanis.

CUT TO

Scene 122

MED. CLOSE SHOT BOTH

Tanis has slid into the driver's seat and leans out of the car. She takes the blossoms in her arms, bewitchingly she smiles her thanks. She picks one, and shyly, with a hesitant air, she asks if she may put it in his button-hole. Babbitt is completely overcome with delight.

CUT TO

Scene 123

BIG CLOSE UP. VERITOL

Showing Tanis' bent head and her dainty hands as she fastens the blossom in Babbitt's lapel. Babbitt watches her. Do not make him funny in this close up, but rather emphasize his lyric, wistful qualities. He has fallen in love with her.

CUT TO

Scene 124

MED. LONG SHOT.

Babbitt thanks Tanis, then smells the blossoms. He registers that it has been a wonderful fragrance. He will carry the blossom with him all the evening, and it will be the treacherous fragrance which undermines him.

FADE OUT AND INTO

Scene 125 BEG NORTH LIGHT STUDIO APARTMENT. UNFURNISHED. BABBITT AND TANIS.
 Fake fireplace, where a gas radiator will be put later.
 Some neglected window boxes with a few straggly flowers.
 Loose plaster on one of the walls.
 Tanis and Babbitt are inspecting the apartment. Get over the humor of Babbitt's raving about a perfectly empty place. They exit into the bedroom.

CUT TO

Scene 126 BEDROOM. ENTER. BABBITT AND TANIS.
 Babbitt waves his hand in the air, pointing out the great advantages of the bedroom. Finally Tanis remarks:

Title 69 "It's perfectly lovely -
 just like a little place
 I had in Paris. But
 really I can't afford it."

Scene 127 MED CLOSE UP NEAR DOOR. BABBITT AND TANIS.
 Babbitt is dismayed, "But really, little lady," he tells her, "it's mighty cheap at the price." Tanis shakes her head and replies with a pathetic air: "No really, Mr. Babbitt, I can't afford it." Babbitt shrugs his shoulder, "Well, you know best," he remarks. Tanis turns, and Babbitt follows her from the shot.

CUT TO

Scene 128 FRONT ROOM. BABBITT AND TANIS.
 They enter from the bedroom. Babbitt is disappointed at not having been able to satisfy Tanis as to price. Tanis walks toward the window box.

CUT TO

Scene 129 RATHER DECORATIVE AND CHARMING CLOSE UP TANIS.
 With the leaded panes of the window back of her. She delves into the neglected flower box, rather sweetly putting a little geranium into place.

CUT TO

Scene 130 CLOSE UP BABBITT.
 Standing underneath the broken plaster. It occurs to him to take a nick in the wall and cut the price of the apartment. He looks furtively toward Tanis, then swiftly reaching up his hand, he knocks a hunk of plaster off the wall.

CUT TO

Scene 131 MED. LONG SHOT. BABBITT AND TANIS.
 The plaster falls, and Babbitt starts back, pretending to be very much frightened. He indicates that it almost fell on his head. Then he puts on his respectable realtor manner and tells Tanis:

Title 70 "That dub of a landlord can't
 expect much rent from a house
 in this condition. Think I can
 get it at your price."

Scene 131 Tanis smiles her slow, steady smile at Babbitt, knowing
Cont what he has done for her sake. He replaces the plaster
in the wall. Tanis walks nearer to him.

CUT TO

Scene 132 CLOSER SHOT. BABBITT AND TANIS.
Babbitt, puttering with the plaster, says:

Title 71 "You can cover this with a
picture. They've got some
swell ones such as Niagara
Falls and the Horse Show in
Finkelstein's Art Store for
Five dollars."

Tanis smiles a faint, amused smile, and thanks Babbitt
for the suggestion. Then speaking very prettily:

Title 72 "When I get it all fixed up
you'll have to let me give you
tea for your trouble."

Babbitt is startled and delighted. Tea impresses him;
it is a great adventure. Tanis, well poised, and con-
scious of her own power over the man, stands calmly
smiling at him, spinning a web. "Do you mean it?"
Babbitt asks. "Certainly!" she replies. Over Babbitt's
face comes a real glow of happiness. He is to see her
again. Mrs. Judique adds with the assured graciousness
of the woman who is accustomed to getting on intimate
terms immediately: "You've been so much nicer than any
others realtors. There's something strong and dependable
about you." Babbitt replies, "Do you think so? Well, I
guess dear old George F. isn't so bad, after all, etc."

FADE OUT

Scene 133 PANTRY. MED CLOSESHOT. BABBITT.
IRIS up on milk bottle, serving as a cocktail shaker,
held in Babbitt's hand. Then
IRIS up to get in the whole figure. Babbitt, in a dinner
suit with the apple blossom in his coat lapel has set
out a bar on the tea wagon. The house doesn't boast
a cocktail shaker, so a great glass pitcher with an
ungainly lump of ice will serve as container. Nor can
they boast of cocktail glasses. There are tumblers in
assorted sized.

CUT TO

Scene 134 PARLOR. FULL SHOT. MR. AND MRS. BABBITT. MR. AND MRS.
CHUM FRINK, TED, VERONA, MR. AND MRS. ORVILLE JONES, MR.
AND MRS. EDDIE SWANSON, MR. AND MRS. VIRGIL GUNCH.
Mrs. Babbitt, rigidly marcelled and corseted, is standing
at the door welcoming guests. Chum Frink is prominently
placed so that we may concentrate the action upon him
later as guest of honor. He is talking to Verona, who
is enraptured. Mrs. Frink is next to him. For economy
of footage we will keep the wives close to the men men-
tioned so that it will not be necessary to devote addi-
tional footage to introductory titles.

CUT TO

Scene 135 CLOSE SHOT. MRS. BABBITT. MR. AND MRS. LITTLEFIELD.
Mrs. Babbitt welcoming Mr. and Mrs. Littlefield. When they have passed from the shot we concentrate on Mrs. Babbitt. Throughout the sequence she plays the part of agonized hostess.

Title 73 Indeed, an imposing array
for an agonized hostess, --
business barons of Zenith
and their brilliant wives.

Scene 136 CLOSE UP MRS. BABBITT.
Looking around.

CUT TO

Scene 137 MED SHOT LITTLEFIELD GROUP AND JONES.
Mr. and Mrs. Littlefield talking with the Orville Jones, the former photographed with backs to the camera.

CUT TO

Scene 138 CLOSE UP MR. AND MRS. JONES

DISSOLVE INTO

Scene 139 STREET. EXT. LAUNDRY OVER WHICH IS SIGN:
ORVILLE JONES
LILY WHITE LAUNDRY
The biggest, busiest, bulkiest
cleanerie in Zenith.

DISSOLVE BACK TO

Pan camera to catch Virgil Gunch talking with Mrs. Jones.

DISSOLVE INTO

Scene 140 STREET.
A coal wagon emptying its contents into a manhole.
The coal wagon is labelled:

VIRGIL GUNCH
Coal and Wood

DISSOLVE BACK TO

Pan camera to catch Eddie Swanson, a married man with a pretty flapper wife.

DISSOLVE INTO

Scene 141 EXT. BIG GARAGE.
With sign reading:

FORD AGENCY AND SERVICE STATION
Yours for service
EDDIE SWANSON

DISSOLVE BACK TO

Pan camera to catch Chum Frink, his wife and Verona.

Title 74

The guest of honor,
Cholmondeleigh Frink,
author of "Poemulations,"
known from Coast to coast
as "Chum"
Chum Frink -----

Continue scene for a few feet.

CUT TO

Scene 142

LITTLEFIELD PORCH. EVENING SHOT. MOONLIGHT EFFECT. TED AND EUNICE.

Ted is calling formally for Eunice, carrying a bouquet. She comes to the door ready to go to the dinner party. He gives her the flowers, complimenting her on her appearance as she thanks him for the flowers, looking at him coyly over them. As the scene ends, Ted grumbles at the pokiness of the party, takes out a hip flask and they start to take a nip, after which they go toward the Babbitt house.

CUT BACK TO

Scene 143

PARLOR. MED SHOT. BABBITT. MRS. BABBITT. GUESTS.

Wheeling in the tea wagon, raising one hand aloft and shouting:

Title 75

"Well, folks, here comes
the life boat."

Mrs. Babbitt giggles foolishly, trying to look indulgent and disapproving at the same time. Babbitt lifts a tumbler in his hand, and before the dazzled eyes of all present pours a cocktail, extending it toward Chum Frink as if it were the Holy Grail. He speaks:

Title 76

"Well, Chum, do you think
you could stand to break the
law a little?"

Scene 144

MED CLOSE UP FRINK AND THE BEAMING BABBITT:

He pauses to find the proper impressive words. He tugs at his perfectly useless eye glass cord. Then at last, giggling at his own wit, he gives vent to the following:

Title 77

"Well, George, you're
bigger'n I am, and I
can't figure out what
I'd do if you tried to
force me."

Scene 145

MED SHOT. ENTIRE GROUP.

Everybody uproarious, especially Mr. Frink, who tries to control his joy at his own wit -- no so Mrs. Frink. Verona cuddles up close to Mrs. Frink. Enter Ted and Eunice.

CUT TO

Title 74

The guest of honor,
Cholmondeleigh Frink,
author of "Poemulations,"
known from Coast to coast
as "Chum"
Chum Frink -----

Continue scene for a few feet.

CUT TO

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CUT TO

- Scene 146 MED SHOT. TED AND EUNICE.
Under the influence of their own private nip. They exchange glances registering contempt for Frink.
CUT TO
- Scene 147 MED CLOSE UP VERONA AND MRS. FRINK.
Verona remarks:
Title 78 "Isn't Mr. Frink too killing?"
Mrs. Frink nods delightedly, but looks disgusted.
CUT TO
- Scene 148 EXT. PORCH. NIGHT LIGHT. MR. AND MRS. RIESLING.
They are late and quarrelling. Zilla is overdressed. Paul is carrying his violin case. Zilla points to it derisively, evidently raging at him for bringing it. Tillie opens the door. The black looks fade from their faces and they are all smiles.
CUT TO
- Scene 149 PARLOR. MED CLOSE SHOT. GROUP OF PEOPLE, EMPHASIZING BABBITT AND LITTLEFIELD.
Babbitt is tempting Littlefield with a cocktail. Howard has a reputation for respectability to sustain and he eyes it dubiously. Babbitt opines that he will hardly want to accept a cocktail and starts to take it away from Howard. This is too much for Littlefield and he interrupts, saying:
Title 79 "Well, sooner than have you get sore at me, Georgie."
And he grabs the cocktail. Babbitt raises his hand and shouts a welcome to Paul Riessling out of shot.
CUT TO
- Scene 150 MED. SHOT BABBITT. RIESLING.
Babbitt rushes toward Paul and Zilla, who have evidently left their wraps upstairs and are entering the parlor. Mrs. Babbitt also greets them. Babbitt brings Paul toward the cocktail pitcher. Everybody getting very gay.
Out to.
- Scene 151 HALL. CLOSE SHOT TILLIE
Ringing chimes.
CUT TO
- Scene 152 PARLOR. MED SHOT. BABBITT, MRS. BABBITT AND GROUP.
He throws up his hands with joy as he hears the dinner chimes. He shouts:
Title 80 "Come on folks, let's put on the old feed bag!"
Everybody laughs but Mrs. Babbitt, who puts out her hand with a warning, "Now Georgie." Babbitt grabs the snap-

Scene 152
Cont.

piest looking woman present, and shouts:

Title 81

"This way to the
hot groceries!"

General and delighted exodus toward dining room.
FADE OUT

Scene 153

DINING ROOM. MED LONG SHOT. TOWARD BABBITT.

The dinner table is lighted by dark, twisted, candles, around each one of which has been tied a bow of tulle. Panderous old fashioned cut glass, and roses stiffly arranged.

Paul is placed near Babbitt, Ted and Eunice together, Chum Frink next to Mrs. Babbitt, Verona next to Chum, other guests at lib.

Babbitt has been carving the chicken and has served all but one of the guests when the scene opens. When the last plate has been passed, Babbitt waves the carving knife in the air and shouts:

Title 82

"All right, folks,
leap to it!"

Babbitt flops back into his place and carves himself some chicken, chasing the carcass all over the dish, while the guests eat industriously in chorus, devoting all their attention to their plates.

Zilla arches her little finger as she eats. Mr. Littlefield asks her if she minds if he picks up his bone.

She nods and he falls eagerly upon the drumstick. Frink is very busy with his food and is annoyed when Verona attempts to interrupt him in literary conversation.

Other character touches until we come to Mrs. Babbitt. She looks around, always the agonized hostess, and remarks:

Title 83

"Nice weather we're
having, isn't it?"

Scene 154

MED LONG SHOT. GROUP

Every head bobs up; every head shakes in unison; everyone replies; "Yes, isn't it nice weather?" Then simultaneously they all attack the food again.

CUT TO

Scene 155

PANTRY. TILLIE

Tillie is preparing the artichokes. She takes one look toward the cocktail pitcher, picks it up and empties its contents, smacks her lips, then reels tipsily toward the dishes. She slides them on a tray, picks it up unsteadily and staggers toward the dining room.

(Note: It would be better to have her drink out of the gin bottle, only there is a possibility of the censors cutting it.)

Scene 156

DINING ROOM. MED LONG SHOT. ENTIRE GROUP

Enter Tillie with the artichokes and a jag. She slaps them down one after another, and each guest who has been thus served looks up suspiciously. As Tillie comes toward Ted:

CUT TO

Scene 157

CLOSE SHOT. TED AND EUNICE.

Talking ardently together. Tillie glares jealously at Eunice, and bangs the artichokes in front of Ted. Ted and Eunice realize she is drunk, exchange glances and giggle.

CUT TO

Scene 158

MED SHOT. ENTIRE GROUP.

Tillie proceeds on her drunken way, everybody embarrassed for her, the Babbitts and for themselves.

CUT TO

Scene 159

MED CLOSE SHOT UP MRS. BABBITT AND CHUM FRINK.

Mrs. Babbitt is almost fainting with horror. In a desperate effort to make conversation she turns toward Chum Frink and asks:

Title 84

"Oh Mr. Frink, won't you tell us about your recent lecture tour?"

Frink is only too delighted. He even stops eating.

CUT TO

Scene 160

MED LONG SHOT. ENTIRE GROUP.

All the guests turn towards Frink relieved at some interruption to the embarrassment. Only Ted and Eunice pay no attention. Paul makes bread pills in an agony of boredom.

CUT TO

Scene 161

CLOSE SHOT. FRINK.

Holding forth: "Of course I had a wonderful reception in these small towns, but then you know boys ---" He takes a bite out of his chicken bone, and then continues with his mouth full:

Title 85

"These small town folks are a good bunch, but all they can talk about is the crops, weather and the new Ford. They say the same things over and over again."

Pan camera. Mrs. Babbitt echoes:

Title 86

"Yes, the same things over and over again!"

Pan camera. The other guests nod, repeating "Yes, the same thing."

Continued.

Scene 161
Cont.

Pan camera to include Paul and Babbitt. Bitterly, with a meaning glance, Paul says to Babbitt:

Title 87 "Yes, the same old things."

Continue scene to register title. Babbitt gets the meaning. During this action Babbitt is piling chicken on the plate of the lady next to him, even though it is quite full and she protests against taking more.

CUT TO

Scene 162

CLOSE UP BABBITT.

Discontented with himself, his friends his wife. Without thinking much about what he is doing he fingers Tanis' flower in his buttonhole. He smells it, bewitching, a troubling fragrance! -- With a sigh he attacks the artichoke. As he tears off the leaves of the artichoke, without eating them, he speaks:

Title 88 "She likes me!"

Another leaf, another title:

Title 89 "She likes me not!"

Continue scene for about ten more leaves.

CUT TO

Scene 163

CLOSE UP MRS. BABBITT.

Watching her husband in amazement. She speaks:

Title 90 "Georgie, why don't you eat your artichokes?"

Scene 164

CLOSE UP BABBITT.

Startled, he recovers himself and begins to guzzle the artichoke.

CUT TO

Scene 165

MED SHOT. EMPHASIZING MRS. BABBITT AND ONE OR TWO GUESTS, SHOOTING TOWARD KITCHEN DOOR, TILLIE.

The maid enters with the ice cream. She stumbles and it slithers all over the plate. Mrs. Babbitt starts in horror and all the guests look toward the door. The maid recovers herself -- and the ice cream. She nods confidently to Mrs. Babbitt, saying, "Shawright, mum, don't worry."

CUT TO

Scene 166

BABBITT'S END OF TABLE.

General embarrassment. Babbitt to cover it up, jumps up from his place, wipes off his mouth, and takes a glass of water as though he were making a speech. Everybody looks toward him eagerly, expecting some great witticism. Finally with much fuss, Babbitt says:

Title 91

"Ladies and gentlemen!
If you want to make 40%
on your money, better
invest it in Babbittville."

Scene 167

CLOSE SHOT. MRS. BABBITT.

A worse catastrophe than the maid's jag! She motions
Babbitt to be quiet.

CUT TO

Scene 168

MED. CLOSE SHOT BABBITT

Holding forth about Babbittville until he catches his
wife's eye, subsides and sits down.

CUT TO

Scene 169

CLOSE SHOT MRS. BABBITT

Having shut her husband up, she turns sweetly to Chum
Frink and demands in her most elegant manner:

Title 92

"You're a poet, Mr. Frink.
Make up some rhymes, won't you?"

Frink is delighted. He rises in his best banquet manner.

CUT TO

Scene 170

CLOSE UP FRINK

Get a good comedy study of him, of pompous humor, of coy
condescension. He extemporizes:

Title 93

"I KNOW a young boob named
George Babbitt
Who's nimble and quick like
a rabbit---

Scene 171

MED. SHOT. ALL

Everyone laughs, Babbitt loudest of all. Paul and Mrs.
Frink look disgusted. Chum scratches his head, then
goes on:

Title 94

" --- What makes him so spry I
cannot tell why
But I think it's a matter of
Habit."

He sits down amid general applause. Babbitt lays back
in his chair and roars. Throwing his napkin wildly
in the air he shouts:

Title 95

"I'll show you how spry
I am!"

Scene 172

MED. LONG SHOT. ALL.

Babbitt gets up from his place, and demonstrates his
spryness by kissing all the women present, When
he arrives at Zilla,

CUT TO

- Scene 173 CLOSE SHOT BABBITT AND ZILLA
She shakes a finger at him, and remarks coyly:
Title 96 "You naughty man! Don't
 let my big husband see oo."
Babbitt remarks, "I'll take my changes," and Zilla looks
coyly toward Paul.
CUT TO
- Scene 174 MED. SHOT. PAUL AND A FEW OTHERS.
Paul is slumped down in his chair, looking very lonely
and harmless, all the neighbors making fun of him,
he is bitter and annoyed.
CUT TO
- Scene 175 CLOSE SHOT. BABBITT. MRS. BABBITT. OTHERS.
Babbitt is kissing the lady next to Mrs. Babbitt's right.
The husband retaliates by kissing Mrs. Babbitt. She
pretends to be very much amused at the whole perfor-
mance, very pleased with her Georgie, but she is a
little sad when he passes her up and goes to the lady
on her left.
FADE OUT.
- Scene 176 PARLOR AFTER DINNER. ALL.
Everyone sitting around heavy with indigestion, the
effect of the cocktails completely worn off. In the
b.g. Paul Riesling is playing his violin to Eunice's
accompaniment. Mrs. Babbitt and Zilla are near one
another. Both are in agony. Mrs. Babbitt is the em-
barrassed hostess, and Zilla the embarrassed wife.
Babbitt sits alone and apart with a freshly lighted
cigar in his mouth.
CUT TO
- Scene 177 MED CLOSE SHOT. PAUL AND EUNICE.
Paul at the piano fervently executing very eccentric
cadenzas. Play for exaggerated comedy.
CUT TO
- SCENE 178 CLOSE UP BABBITT.
Puzzled, embarrassed, agonized. He removes his cigar
and looks toward Paul.
CUT TO
- Scene 179 MED. LONG SHOT. ALL.
Hold for a little footage until the music stops. The
applause of relief.
CUT TO
- Scene 180 MED. CLOSE SHOT. PAUL AT PIANO
Eager, and still glowing with emotional fervor, he
waits for applause.

Scene 181

MED. SHOT. ZILLA MRS. BABBITT.

Zilla, to cover over the break, speaks to Myra:

Title 97

"Say, Myra, I wish I
could find a cook to
make apple dumplings
like yours."

At the mention of the magic word "cook," Mrs. Babbitt
and Zilla converse enthusiastically; exaggerate.

CUT TO

Scene 182

MED. CLOSE SHOT AT PIANO. PAUL, EUNICE, BABBITT, TED.
Paul sobers, angry, outraged. He throws his fiddle down.
Ted takes Eunice out of shot in the blg. Babbitt enters
the shot. He knows his friend is distressed. Clumsily
he pats his shoulder, but Paul is too cynical to accept
sympathy. With his usual nervous, nonchalant shrug
he remarks:

Title 98

"What can you expect from
this bunch of dumb-bells?"

A moment of horror on Babbitt's part; it is startling
to hear his prosperous friends referred to as a bunch
of dumb-bells. Then the idea begins to sink in. He sees
them as Paul sees them. Then, remembering, his duty as
a host, he drags Paul toward the radio set.

CUT TO

Scene 183

CLOSE SHOT. BABBITT

He goes to the radio set and begins tuning in.

Title 99

" ---anyone can see the
evils of alcohol ---"

FADE OUT AND INTO

Scene 184

CLOSEUP DISREPUTABLE CHARACTER

Who looks like an accomplished drunkard, delivering a
lecture.

CUT TO

Scene 185

CLOSE SHOT. BABBITT. AT RADIO.

He quickly tunes in on a different wave length. This
time it is dance music.

CUT TO

Scene 186

CLOSE UP JAZZY ORCHESTRA

CUT BACK TO

Scene 187

CLOSE SHOT BABBITT.

He beats time and does a few coy steps to indicate
the change.

CUT TO

- Scene 188 MED. LONG SHOT. ALL.
The guests fall to dancing, waddling and stumbling grotesquely.
CUT TO
- Scene 189 CLOSE SHOT. EUNICE AND TED.
Looking disgustedly at the older couples. Then Ted, self consciously placing himself and posing foolishly takes Eunice in his arms and they join the dance.
CUT TO
- Scene 190 MED. LONG SHOT. ALL
Eunice and Ted crowd the others off the floor. They do a few exhibitions steps, moving as one body. The others step back to watch. Run a little footage for some very board dancing. Necessary close shots showing the various startled gestures and the reaction on the older people. Finally
CUT TO
- Scene 191 CLOSE UP. LITTLEFIELD, BABBITT.
The smug Littlefield edges up to Babbitt, and remarks: "The young folks oughtn't to be allowed to act this way, George." Babbitt, who has been watching the dance with interest and pride, becomes a respectable citizen once more, and replies: "Well, Howard, guess you're right."
CUT TO
- Scene 192 MED. LONG SHOT. ALL.
Babbitt stops the dance. Angrily Ted and Eunice exit from the room.
CUT TO
- Scene 193 HALL. TED AND EUNICE
Enter Ted and Eunice after having been ordered from the parlor by Babbitt. They cast angry and disgusted glances toward the room beyond where the old people can be seen dancing, like a clumsy burlesque of youth and spirits. Eunice and Ted exit toward the out of doors.
CUT TO
- Scene 194 EXT. BABBITT HOUSE TED AND EUNICE.
Enter Ted and Eunice from the house. They go down the steps of the porch toward the little bench which is placed near some shrubbery.
(Note: For a later sequence this bench should be within sight of the sleeping porch above.)
CUT TO
- Scene 195 MED. LONG SHOT. EUNICE AND TED.
They take their places on the bench.
CUT TO

Scene 196

PORCH. BABBITT.

Enter Babbitt from the house, evidently in search of his son and Eunice, sympathizing with them and meaning to make amends for his action. He comes to within ear shot of them and stops as he hears:

CUT TO

Scene 197

CLOSE SHOT. EUNICE AND TED.
Talking. Ted grumbles:

Title 100

"They're a lot of un-
buried dead in there.
Food for the grave worms!"

Ted shakes his head and adds:

Title 101

"Wonder if my old gent
ever was alive."

Scene 198

"CLOSE UP BABBITT.

~~"The old gent."~~ The words go to his heart. All that day he has been dreaming of youth, but now he learns how his son sees him. Little they knew of him, his family or his friends! His eye wanders to the flower in his buttonhole. He lifts it to his mouth and his cheek caresses it.

FADE

Title 102

At the end of the great
and treacherous day of
veiled rebellions.

Scene 199

SLEEPING PORCH. MOONLIGHT EFFECT. PLUS LIGHT FROM
DOOR OF BEDROOM. BABBITT.MED. SHOT.

Babbitt seated on the edge of his bed in his pajamas smoking a freshly lighted cigar and pondering. There is a tumbler of water at his side and his dress suit is hanging over the chair near by, as if he had been too tired to put it away.

Get beautiful photography and moonlight effects throughout this sequence.

CUT TO

Scene 200

BABBITT'S BEDROOM. MED CLOSE SHOT. MRS. BABBITT.

Mrs. Babbitt in her night gown is standing at her bureau combing out her wigoh. She calls out to her husband:

Title 103

"Didn't Tillie fry the
chicken beautifully?
Wasn't the party
wonderful?"

Scene 201

SLEEPING PORCH. CLOSE UP BABBITT.

His poetical dreams interrupted. He recovers himself nods, says:

Title 104

"No, by gosh, I thought
it was a rotten bore!"

Scene 202

BEDROOM. MRS. BABBITT. CLOSE SHOT.

Mrs. Babbitt, caught in the act of taking out a false
tooth turns an incredulous gaze toward the sleeping
porch, then as one walking in her sleep, she rises
and goes toward it.

CUT TO

Scene 203

SLEEPING PORCH. MR AND MRS BABBITT

Enter Mrs. Babbitt. The light shines through her night-
gown, showing that she is bow-legged. She asks:

Title 105

"Why Georgie, what
do you mean?"

Babbitt stamps out his cigar, and after much grumbling
Mrs. Babbitt protests:

Title 106

"You should be proud to
have such friends, the
most prominent people
in town!"

Babbitt grumbles and retorts:

Title 107

"All they can do is eat,
and drink and talk about
the weather. They're food
for the grave worms, that's
what they are!"

Mrs. Babbitt looks stupidly at her husband.

CUT TO

Scene 204

CLOSE SHOT. BABBITT.

Getting into bed, he remarks forlornly:

Title 108

"They make a man
feel old."

Scene 205

CLOSE SHOT. MR. AND MRS. BABBITT.

She shakes her head dumbly, tucks her husband in bed,
gives him a peck good-night, pauses a moment as though
taxsax she would like to say something else, and finally
re-marks:

Title 109

"You've been acting
strangely of late,
Georgie, I can't
make you out - and I'm
not going to try."

She starts to exit, pauses a second, gives him another
peck, and exits into the bedroom. The light then disap-
pears from the bedroom door. Mrs. Babbitt has evidently
gone to bed.

Scene 206 SLEEPING PORCH. CLOSE UP BABBITT.
Softly Babbitt sits up in bed. He glances cautiously toward the bedroom. He is made restless by the moonlit night. -- Good heavens! He has forgotten something.
CUT TO

Scene 207 MED. CLOSE SHOT. BABBITT.
Babbitt takes the blossom from the lapel of his coat. It is almost wilted. He turns and goes out of shot.
CUT TO

Scene 208 MED. SHOT. BABBITT.
Babbitt picks up the tumbler of water which has been lying beside his bed, and puts the blossom in the water. It gleams crystal clear in the moonlight. Sighing wistfully, he goes toward the screen which gives out onto the lawn.
CUT TO

Scene 209 CLOSE UP BABBITT.
Holding his flower in the tumbler of water and looking wistfully at the moonlight. Then he looks down on the lawn and starts back in horror seeing that Ted and Eunice are still up, neglected by their elders. He listens to the conversation.
CUT TO

Scene 210 EXT. BABBITT LAWN. MOONLIGHT. TED AND EUNICE
Eunice and Ted are nipping from the flask. Ted tells Eunice he loves her. He puts his hand on hers and tells her:

Title 110 "YOU're my ideal.
Am I yours?"

Complacently he waits for her answer. She hesitates, and half punting she nods, "Well, I suppose so." Then she too, sighs, and asks:

Title 111 "Have you seen John
Barrymore in 'Beau
Brummel'?"

Ted is disappointed, and being very young is plunged in gloom. Eunice comforts him, tells him he is not so bad, brings her face very near to him, and their lips meet -- a very long passionate kiss.
CUT TO

Scene 211 GARDEN. MOONLIGHT. TED AND EUNICE
Eunice is making peace with Ted. She remarks that she thinks they had better go to bed. They rise. Ted tells her:

Title 112 "Tomorrow is so far away --
But I'll dream of you --
My dream girl.

Scene 212 SLEEPING PORCH. BABBITT.
Although he himself has a dream girl, he is absolutely
astounded by the conversation coming from the garden.
CUT TO

Scene 213 MED. CLOSE UP. TED AND EUNICE.
Eunice replies most tenderly:

Title 113 "And I'll dream of you."

Scene 214 SLEEPING PORCH CLOSE UP BABBITT.
He shouts down to Ted and Eunice:

Title 114 "Why don't you cut that
out and come to bed?"

Scene 215 GARDEN. TED AND EUNICE.
The two spring apart, realizing the cause of the in-
terruption, and glare resentfully at Babbitt - then
there is one last passionate kiss good night.
CUT TO

Scene 216 SLEEPING PORCH. BABBITT
Babbitt turns away from the window, grumbling in his
paternal manner on the morals of Ted and Eunice. Then
he realizes he is holding in his hand the crystal,
gleaming tumbler containing Tanis' flower. He sighs
and murmurs:

Title 115 "I, too, have a
Dream Girl."

He goes over mentally and in pantomime his little scene
with Tanis, the gallant way he picked the blossoms and
handed them to her, the way he smiled his thanks and her
smile of thanks. He pauses to say:

Title 116 "A woman like you is
the only kind that
could understand a
man like me."

He kisses the blossom in the glass, puts it down beside
his bed reverently, and sighs:

Title 117 "I'LL dream of you to-
night -- my Dream Girl."

As he is about to get into bed the door opens and Mrs.
Babbitt stands there. She looks expectant. She asks
her husband if he was getting up to come into her room.
He shakes his head "No". She looks disappointed. Then

Scene 216
Cont.

she asks him:

Title 118

"But weren't you calling
me Georgie?"

With more force than politeness Babbitt shakes his head
no. Myra goes on stupidly. "I thought you said some-
thing about a dream." Babbitt replies irritable:

Title 119

"Just saying I hope I
don't dream tonight."

Satisfied -- but dissatisfied, Mrs. Babbitt turns and
exits.

FADE.

TITLE 120

The compulsory two
weeks vacation.

Scene 217

EXT. MOUNTAIN RESORT HOTEL MED. LONG SHOT. (to Be cut
into shots according to location) BABBITT. LATER MRS. BABBITT
VERONA TED AND TINKA.

As the scene opens Babbitt is standing in the f.g. at-
tired in obviously new and conscientiously correct
sporting togs. He is smoking the butt of a cigar, and
enjoying himself in the rustic atmosphere. Then Mrs.
Babbitt, Verona, Ted and Tinka enter from the hotel
porch, carrying all necessary paraphernalia for a picnic,
and much that is unnecessary. Stuff such as cameras,
canteens, numerous lunch boxes, fishing rods, a Sonora
portable phonograph, toys for Tinka, etc.

Mrs. Babbitt looks hideous in hiking clothes, her legs
and hips exceedingly fat. Verona is spindly legged
and scrawny. She wears her usual superior manner and
is carrying a book. Throughout the sequence she remains
apart, reading, refusing both to carry bundles and to
do any work.

Babbitt's grin fades when he catches sight of his family.
His face becomes clouded as they pile as many things as
possible on him. He is laden with most of the lunch
and is obliged to take Tinka by the hand. Grumbling, he
walks out of shot, laden with bundles, and dragging Tinka.

CUT TO

Scene 218

MED. LONG SHOT. AT FOOT OF STEEP HILL WHERE THERE IS A
SIGN WHICH READS "THIS WAY TO THE MOUNTAIN TOP."

Enter the Babbitt caravan. Babbitt is tired before he
has started. He pauses to get a cigar. Mrs. Babbitt
protests. Babbitt apologizes for the illicit cigar, but
lights it just the same, in his most majestic manner.
Then they start for the top.

CUT TO

Scene 219

MED. LONG SHOT. BABBITT FAMILY.

Ted hangs his fishing rods on the back of his neck, puts
a tin pail on his head for a hat, and starts ahead.
Verona follows. Mrs. Babbitt goes next, and Babbitt

follows with Tinka. When they have gone a little dis-
tance from the camera, Mrs. Babbitt's stocking comes down.
Babbitt stoops beneath his load and helps her hoist
it up.

FADE OUT AND INTO

Scene 220

MOUNTAIN TOP. EMPTY SHOT. (TO BE CUT INTO SHOTS ACCORDING TO LOCATION.

Babbitt's head appears over the rim of the mountain. He is puffing, perspiring, and in a generally villainous humor. The family follows him. Babbitt flings his bundles down on the ground. Mrs. Babbitt makes a protest. Tinka whispers to Mrs. Babbitt, and is instantly taken behind a tree. Verona seats herself alone and apart with her book. Babbitt makes a wolfish attack on a package of sandwiches, extricates three, and disappears. Devise some business according to the exigencies of the location whereby Babbitt and his son may have a single moment of comradeship and real understanding. For instance Ted sympathizes with his father's troubles. When Mrs. Babbitt has gone out of sight, he offers to help Babbitt light a cigar from the end of his own cigarette. After Mrs. Babbitt has returned with Tinka, Tinka clamors for a bite of her father's sandwich. Grouchily, evidently calling Tinka a pig, Babbitt lets her take a nip of one of his sandwiches. Mrs. Babbitt begins to unwrap the luncheon things cheerfully. She looks around rapturously and exclaims:

Title 121 "Oh, Georgie. What a wonderful two weeks we'll have."

Babbitt registers dismay, then he tells his wife:

Title 122 "Er - uh - had a telegram from the office this morning. Think I'll have to go back tomorrow."

Mrs. Babbitt protests. Babbitt pretends conscientiously to be greatly disappointed. Tinka stumbles over a box and falls straight into the bundles of food. Mrs. Babbitt rushes to the rescue, and Babbitt, grabbing another sandwich, makes the best of his chance to escape.

CUT TO

Scene 221

BEAUTIFUL SHOT. IN WOODS. BABBITT.

Having escaped his family, he is making his way to a clearing, wolfing sandwiches, and gazing rapturously at the sunlight filtering through the trees above him, almost skipping with youthful abandon.

CUT TO

Scene 222

CLEARING. BABBITT.

Beautiful shot. Sunlight filtering down through the trees. Butterflies, flowers, joyous freedom. A shot of lyric pathos as Babbitt stretches his arms in the sunlight, happy as a boy to be free. This is in short the whole life tragedy of Babbitt, so make the most of it. Finally he sits down near a spring.

CUT TO

Scene 223

CLOSE UP BABBITT.

Sitting down and looking about him.

CUT TO

Scene 224 CLOSE UP FLOWERS AND BUTTERFLIES PLAYING ABOUT HIM
CUT TO

Scene 225 CLOSE UP BABBITT
Grinning fatuously.

Title 123 At times like these the
Dream Girl always came to
him -- and the Dream Girl
was Tanis.

He blinks his eyes, as though childishly smiling to
himself, closes them, as though to ~~th~~ see the Dream Girl.
CUT TO

Scene 226 MED. SHOT. BABBITT AND DOUBLE EXPOSED FIGURE OF TANIS.
Very stunning in hiking togs, standing before him.
At first Babbitt's expression is one of surprise, then
he tells himself it was not such a surprise after all.
He speaks at to the wraith who stands before him, eager
cheer in all his motions; "Pretty gosh darn funny that
the Dream Girl should turn out to be you." He gazes
at her for a minute, then adds, confidentially: "Still,
I might have known it."
Sweetly, appealingly, the figure of Tanis gives her
hand at to Babbitt. The touch of her seems to comfort him.
He tells her:

Title 124 "Oh, gosh but I've
needed you."

The figure sits most companionable down beside him and
asks him to tell her his troubles. He looks behind
him at the family and complains of them to Tanis, who
shakes her head sympathetically, and pats him. Babbitt
sighs contentedly and exclaims: "Jiminy Christmas, but
I like you." The figure of Tanis lays her head against
the bewitched Babbitt. He exclaims:

Title 125 "It may sound funny, but
I think I love you."

And he puts his arm around Tanis. She leans closely
against him. He looks surreptitiously over his shoulder
towards his wife, then he bends over and gives her a
long kiss. Then he tells her:

Title 126 "There couldn't be anything
wrong in you and me just
pretending this way, could
there?"

Title 127 "My wife wouldn't know.
anyway she wouldn't care --
she's not that kind."

Continue as he tells Tanis more about his wife.

CUT TO

Scene 227

EXT. PICNIC LOCATION. MRS. BABBITT.

A sordid picture of Mrs. Babbitt stirring soup over a sterno stove and tasting it with a big spoon. Domestic squalor about her.

CUT TO

Scene 228

CLEARING. MED. SHOT.

Babbitt and the figure of Tanis are now standing, Babbitt holding her close to him. He points toward the butterflies, which were his misfortune to enjoy alone before she came.

CUT TO

Scene 229

CLOSE SHOT. BUTTERFLIES HOVERING OVER THE FLOWERS.

Scene 230

MED. CLOSE UP. BABBITT AND FIGURE OF TANIS.

They laugh childishly. Babbitt's laughter increases so he can hardly contain himself, then he hits Tanis and speaks, "Tag, you're it!"

CUT TO

Scene 231

MED. LONG SHOT. BABBITT. FIGURE OF TANIS.

Babbitt cavorting with the figure of Tanis. Make the figure rather dim, so that he looks perfectly ridiculous. Finally the figure runs behind a tree (shoot in the direction of the picnic location.)

CUT TO

Scene 232

CLOSE UP BABBITT.

He calls, "Now, you come right out of there!"

CUT TO

SCENE 233

MED SHOT MRS. BABBITT

Mrs. Babbitt comes from behind a tree carrying a can of sardines and can opener.

CUT TO

Scene 234

MED. SHOT MR. AND MRS. BABBITT.

Babbitt's face falls. Annoyance, tragedy, even. Mrs. Babbitt demands to know what he was talking about. Babbitt replies that he was rehearsing a speech. Mrs. Babbitt looks troubled. Then she gives him the sardines and the can opener, and says:

Title 128

"Georgie, you open these sardines."

And bustling cheerfully, she exits. Give Babbitt plenty of footage with the sardines, symbol of the sordid. Then, rebelling, he throws the sardines far from him. Timid, submissive, he goes and picks them up. The whole gesture being a symbol of his entire mental attitude.

FADE OUT.

Title 129 He came back alone,
determined to know a
little adventure, a
little romance before
it was too late ---
determined, in short,
to go astray.

Scene 235

INT. OFFICE. MED CLOSE SHOT. BABBITT. MISS MCGOUN.
Babbitt is slumped down in his office chair, having the
aspect of a sulky child; he is puffing a half-smoked
cigar furiously, frankly and defiantly making great
clouds of smoke. Miss McGoun is going over memoranda
with him. He scarcely hears what she says. Then she
comes to one item which rouses his attention.

Title 130 "That Madam Judique's
rent is overdue."

Babbitt sits up and takes notice, in fact his heart
beats faster. He tries to hide the cause of his agitation
from Miss McGoun, jumps up from the chair, and stamps out
his cigar. Very outraged and very businesslike he tells
her: "We can't have this -- we can't have this!" His
pacing steps lead him to the correspondence file. This
time he is very casual as he opens it and takes out a
new cigar. While he is clipping the end, he throws Miss
McGoun a violent command:

Title 131 "Phone that woman that I'm
going to call on her this
afternoon in person."

Miss McGoun takes the memorandum with a funny little
mannerism which implies: "Certainly, but don't make such
a fuss about it." Miss McGoun exits from the shot.
Babbitt's business like manner drops. A slow and happy
smile spreads over his features. He is to see her again.
He fingers his tie to see if it is all right. He goes
to a desk drawer, takes out a mirror and looks at himself
with quite a little satisfaction.

FADE OUT AND ~~WTF~~ INTO

TANIS' BEDROOM.

The bedroom of a woman who lives for love. Bewildering
array of perfume bottles, embroidered lingerie pillows
on the canopied bed, some sheer and expensive underwear
lying over the bed. The closet door, open, reveals an
amazing array of slippers. Everything in decided con-
trast to the bedroom of Mrs Babbitt.

Scene 236

CLOSE UP TANIS AT DRESSING TABLE

As lovely a portrait shot as possible; something sug-
gestive of Fair Lady. She is wearing a beautiful tea
gown, and is supposed to be waiting for Babbitt. But
the object of the shot is more to strike a note of glamour
and to suggest temptation.

CUT TO

Scene 237

TANIS APARTMENT. HALL. MAID. BABBITT.

A low class colored maid, uniformed, opens the door for Babbitt, and takes his hat. He is impressed with the service. The maid exits to call Tanis.

CUT TO

Scene 238

TANIS' BEDROOM. MED. LONG SHOT. TANIS IN F.G. MAID.

The maid enters in b.g. evidently announcing Babbitt. Tanis dismisses her with a jerky nod. She turns her attention to the dressing table, prinking almost desperately, putting perfume on her hair with an atomizer. Tanis rises and starts to exit to living room.

CUT TO

Scene 239

TANIS' LIVING ROOM. MED. LONG SHOT

Babbitt now steps into an atmosphere of romance, glamour. This sequence should be marked with soft, beautiful photography. The lure of candle lights and dark shadows and a woman's frail, shimmering tea gown. The apartment has been transformed. There is a grand piano, with several Spanish shawls, luxurious soft chairs, a chaise longue on which Tanis evidently holds court. Tea things. And one or two amusing antiques. Many candles in candlesticks. The mood of the apartment is that of a woman who seeks to make for herself a romantic background, of a woman who lives for love. Perhaps Tanis has a Chow dog; this is usually the trade mark of a trype, and Sinclair Lewis included it among her effects.

When Babbitt enters timidly, palpitatingly, it should be held in mind that this woman is no stranger to him. She has inhabited his dreams for many months. Tanis makes a stellar entrance from the bedroom and receives Babbitt impassively. Babbitt looks about the room. It is like nothing he has ever seen. He exclaims; "Gee, you fixed the place up nice!" And Tanis thanks him for his compliment. A pause. She asks him to sit down. He settles himself in a big chair near the tea table, which is slower than he expected, and he bounces clumsily. Tanis seats herself beside him.

CUT TO

Scene 240

MED. CLOSE SHOT TANIS AND BABBITT.

Tanis shakes her finger at him and speaks: "You've neglected me shamefully." Tanis intends to put off the business of his call as long as possible, to use all her efforts to make him dread mentioning it. Babbitt replies unsteadily, "you didn't mean it, did you?" Tanis replies laughingly: "Perhaps not, but you might have tried ----" Then she indicates the tea things. "But you'll have tea now!" She asks. He replies, "Well, tea would go pretty good at that." Tanis rings the bell on the tea table to call her maid. Babbitt is startled, he is not used to ringing for service. While the maid enters and Tanis starts to give orders.

CUT TO

Scene 241

CLOSE SHOT. BABBITT.

Looking around him with almost frightened curiosity. He notices a little perfume burner, a nude woman, and various pretty trifles of the tea table which bewilder him. He is tremendously impressed.

CUT TO

Scene 242

MED. CLOSESHOT. TANIS AND BABBITT. MAID.
The maid exits. Tanis with the cups and saucers on the tea tray, looking archly at Babbitt. She herself commences the difficult conversation:

Title 132 "I know why you've
come to see me."

Babbitt embarrassed, he hasn't sufficient diplomacy to meet the woman's attack. He fidgets with his watch chain, and stammers excuses. Tanis assumes a sad expression. She tells him with pathetic, though dignified confidence:

Title 133 "I know you will understand,
you're such a man of the
world."

Babbitt almost bursts with importance. Conversation is interrupted by the entrance of the maid, who puts down a pitcher of hot water, a tea ball and a plate of little cakes. Tanis fixes Babbitt a cup of tea. She dismisses the maid with a rather disagreeable nod. Then, all smiles, she hands the out to Babbitt. As he takes it,
CUT TO

Scene 243

CLOSE UP BABBITT.
He doesn't know what to do with the tea ball. He glances inquiringly toward Tanis.

CUT TO

Scene 244

CLOSE UP TANIS.
She pantomimes the use of the tea ball.

CUT BACK TO

Scene 245

CLOSE UP BABBITT.
He imitates Tanis, in fact he has a beautiful time playing with the tea ball.

CUT TO

Scene 246

MED CLOSE UP BOTH
Meditatingly Tanis takes the tea ball from him and prepares her own tea. She takes her cup in hand with fetching daintiness, contrasted to Babbitt's clumsiness. She sips the tea, then she puts it down abruptly. She cannot drink it. She is overcome. Then she recommences the conversation, explaining to Babbitt how distressed she is. He listens sympathetically. She then explains the reason for her default:

Title 134 "My alimony payments are behind."

Scene 247

CLOSE UP TANIS.
She speaks the title with tears in her eyes and most appealingly, as though she were reciting the trouble of a sweet girl graduate.

CUT TO

Scene 248

CLOSE UP BABBITT.

He gulps his tea, and just saves himself from choking on it, as he sympathizes with eyes that are almost moist.
"Poor little woman."

CUT TO

Scene 249

MED. CLOSE TWO UP BOTH.

Tanis, fearful lest the display of her extravagance make him doubtful of her poverty, fingers her tea gown and explains:

Title 135

"Even this old shabby gown isn't paid for."

It is the most beautiful gown Babbitt has ever seen. He wants to be sympathetic, he wants to be gallant, so he speaks title:

Title 136

"What's eating you? I call it a swell little dress!"

Tanis turns away and smiles. Finally Babbitt, with an elephantine gesture, draws his chair up closer to hers.

CUT TO

Scene 250

CLOSER SHOT. BOTH.

Before beginning the conversation, Babbitt replaces the tea cup on the table, and just escapes upsetting the cream pitcher. Tanis dodges cautiously, then she recovers herself and smiles sweetly. Babbitt rubs his hands together, assumes his best middle aged manner and commences:

Title 137

"Now don't get sore! You gotta let me help you out."

Tanis starts back with a clever exclamation. Babbitt talking busily to overcome her objections, fumbles for his check book and takes it out. Throughout the scene Tanis seems to protest against his signing the check, but she keeps her eyes on the check book apprehensively. When Babbitt has completed the signature, she should not take it from him, but should turn her eyes away shyly while he lays it on the table. During this business with the check Babbitt speaks with almost pathetic tenderness:

Title 138

"You can accept a favor from an old man like me."

Tanis looks at him meltingly, sweetly. She assures him:

Title 139

"Why you're nothing but a boy! I mean -- you can't be a day over 45!"

Scene 250
Cont.

Babbitt is a little bit cheered. He tells Tanis, "Well I'm not much over 45," then he adds madly:

Title 140 "But by golly, I begin to feel middle aged sometimes -- all my responsibilities and all."

Gently, with a sympathy which is almost sincere, Tanis lays her hand lightly on Babbitt's arm.

CUT TO

Scene 251

CLOSE UP BABBITT, showing Tanis' white hand resting on his dark coat sleeve.

A good portrait study with the characteristic blend of the romantic and the grotesque. The touch thrills him. He looks toward the hand with a reverence which would be electrifying if played by Valentino, but which is laughable as played by Willard Louis. He adds miserably:

Title 141 "I've never really been young."

Scene 252

CLOSE UP TANIS. BEAUTIFUL VERITOL PORTRAIT STUDY.

She lets her hand remain on his coat sleeve. She murmurs compassionately, "Oh, I know, I know." Then tears come to her eyes. She lays the back of her hand against her cheek as if to stop them. She speaks:

Title 142 "I feel lonely -- so lonely, Mr. Babbitt."

Scene 253

MED. CLOSE SHOT. BOTH.

Babbitt is almost overcome. His heart aches for her. For a moment he looks as if he would like to take her in his arms, but all he does is to pat her hand clumsily on his dumb, awkward way. His sigh is more like a puff as he speaks:

Title 143 "We're a sad pair of birds."

Their common wretchedness seems to bring them together. Tanis clings to his hand for a moment in silence. Then she bursts into a paroxysm of weeping. Babbitt is panic stricken and inclined to weep himself. Finally Tanis dries her eyes and speaks:

Title 144 "It's only my nerves. Would you think Tanis was dreadfully naughty if she smoked a cigarette?"

Scene 254

WIDER ANGLE. BOTH.

Tanis is very arch. Babbitt is delighted, happy at the passing of her sorrow. She gets a cigarette from the tea table, playing with a funny little trick box, such as the stork, which delves in and picks up a cigarette in his beak. (These may be had in Ovington's, New York, for \$10.) Babbitt helps her light the cigarette. He takes out a cigar, then thinking it might displease her, puts it away. She protests, begging him to smoke, saying:

Title 145

"I love the smell of a
good cigar -- it's so
nice -- and like a man."

She lights the cigar for Babbitt, bending her perfumed head very near him, and because of the closeness of her, the perfume of her hair and the well being of the cigar, Babbitt is in his seventh heaven. Tanis tells him:

Title 146

"You will find an ash tray
in my bedroom on the table
beside the bed, if you
don't mind getting it."

Thrilled by the thought of her bedroom, and trying to be nonchalant about it, Babbitt exits.

CUT TO

Scene 255

CLOSE UP TANIS.

She looks after Babbitt with not too much deliberate seduction, but registering that she likes him very much, and is glad he likes her.

CUT TO

Scene 256

TANIS' BEDROOM. BABBITT.

Enter Babbitt. He looks about, amazed by its luxury. The closet door is open, shoe trees in bewildering array.

CUT TO

Scene 257

CLOSE SHOT. BABBITT.

He examines the little slippers, picks up a stocking of the sheerest silk, puts it down again, then goes out of shot.

CUT TO

Scene 258

CLOSE SHOT. BABBITT

He looks at the dainty lingerie pillows on the bed, also the lacy cover. Shyly, affectionately, he pats the place where her head lies. Not sex, just sentiment.

CUT TO.

Scene 259

TANIS' LIVING ROOM. TANIS BABBITT.

Tanis lights some candles and pours perfume on a little perfume burner, then goes to the chaise lounge. Babbitt enters, bringing the ash tray. As Tanis has more or less deliberately left a place on the chaise lounge for Babbitt to sit, he takes the place beside her.

CUT TO

Scene 260 5

CLOSE SHOT. BOTH.

Babbitt sits down beside her. Now the awakening of passion for her. He looks uneasy, then remarks delicately

Title 147

"I've a feeling that I'm going to have supper with the lovely Tanis tonight --- fat nerve I've got calling you Tanis."

Scene 260
Cont.

Silence. Then Babbitt, ashamed of having betrayed his feelings for her by calling her by her first name, reaches over shyly and rather appealingly. There is genuine love in his eyes as he waits for his answer tensely. Tanis allows him to take her hand. At the touch Babbitt is thrilled. Then she tells him tenderly:

Title 148

"Don't you think it's nice when two people can discard stupid conventions and understand each other -- like ships that pass in the night?"

"Yes, yes," Babbitt replies. He squeezes her hand and replies:

Title 149

"Gosh, how you understand!"

He is now deeply in love. Tanis appreciates him, understands the wistfulness, the poetical feeling back of his slang. She smiles reflectively.

FADE OUT AND INTO

Title 150

After their gay intimate supper.

Scene 261

MED. LONG SHOT. LIVING ROOM.

Really charming atmosphere. White flowers on the piano, etc.

Both enter as though from the dining room. Babbitt now on a very familiar, friendly footing with Tanis, takes her hand, drags her to the piano, indicating that he wants her to play for him. She makes excuses, laughing, extravagant, alcoholic laughter. Babbitt urges her:

Title 151

"Now Lady Doodleburg, give your arm to the the Duke of Zenith while I conduct you to this magnolius piano."

Scene 262

MED CLOSE SHOT. BOTH.

Tanis smiles at Babbitt in a friendly, amused manner and tells him, "O, you say the nicest, funniest things!" This of course, makes him completely happy. He laughs vigorously. They exit out of shot toward piano.

CUT TO

Scene 263

MED. SHOT BOTH

Babbitt seats Tanis at the piano. As she opens music she urges him to make himself comfortable. He snuggles down in a big chair near the piano and listens to her. Tanis is a striking and lovely figure as she plays.

CUT TO

Scene 264

CLOSE UP BABBITT.

He lights a new cigar and contentedly settles himself to listen.

CUT TO

Scene 265

CLOSE UP TANIS.

She begins to sing.

INSERT

SHEET OF MUSIC

Pale hands I loved
Beside the Shalimar
Where are you now?
Who lies beneath their spell?

CUT TO

Scene 266

CLOSE UP BABBITT.

A romantic shot as he listens dreamily, as he thinks over the things of which he has been cheated.

CUT TO

Title 152

"The Shalimar! Moonlit gardens in India! He had seen pictures in the Cook's catalogues -- but he could never hope to see them in real life."

Title background, circulars advertising World Tours.

FADE OUT AND INTO

Scene 267

BEAUTIFUL VISION OF INDIA, WITH TAJ-MAHL IN B.G.

Babbitt lying on cushions and Turkish rugs (His idea of heavenly bliss) and Tanis in native costume bending above him, her hands and arms alabaster white and strongly emphasized by photography and posture. Babbitt leans his head far back to accept the caresses of the Pale hands.

CUT TO

Scene 268

CLOSE UP BABBITT.

His head is back in the same posture as in the dream only in real life it is very grotesque.

CUT TO

Scene 269

MED CLOSE SHOT TANIS.

She stops playing, turns around at the finish, looks quizzically at Babbitt, rises and goes toward him.

CUT TO

Scene 270

MED SHOT TANIS AND BABBITT.

Babbitt is drowsy. Tanis rouses him. He tells her he has been dreaming. She laughs. He tells her:

Title 153

"I've always been a dreamer -- big boob that I am!"

Real tears come into his eyes. Tanis, drawn to him, caresses him. Babbitt is enormously cheered; he seems to be living in a dream of love and happiness. He catches sight of the gas radiator out of the camera. He points to it, speaking:

Title 154

"I'll tell you, let's pretend you and I are sitting beside a roaring ft wood fire."

Tanis looks toward the radiator which he indicates.

INSERT

CLOSEUP matter of fact gas radiator, or the tawdry imitation gas legs.

Scene 271

MED. SHOT. BOTH.

Tanis watches Babbitt rather tenderly as he starts out of shot. When he has lighted the gas and is feeling enormously satisfied with the job, Tanis exclaims:

Title 155

"Oh, I think that's pathetic. You big child!"

Scene 272

MED. CLOSE SHOT. BOTH BESIDE RADIATOR.

Babbitt pulls two chairs in the glow of the radiator. Tanis sits down and he takes his place beside her.

CUT TO

Scene 273

MED CLOSE SHOT. SHOOTING OVER RADIATOR. BOTH.

Taking away from its sordid quality, emphasizing the glow of the fire on their faces.

Babbitt's hand reaches out and finds that of Tanis. He sighs:

Title 156

"Here we are -- an awful lonely pair of birds -- but we're awful happy together!"

Tanis nods slightly. She has been used to better men, but Babbitt will do. Babbitt is in his seventh heaven. he remarks:

Title 157

"My speech at the Good Citizen's League went over great."

Continued

Scene 273
Cont.

Tanis sighs rapturously. She tells him she has heard about it. Babbitt asks, "Have you really?" She nods with conviction. Then she sighs and remarks:

Title 158 "I wish I could hear
you speak in public some-
time."

Babbitt's face brightens. He replies, "Well, you can, I promise you." Tanis' eyes widen with wonder as she asks, "No, really?" Babbitt assures her, "Yes, little lady, really, really." They relax. Their hands begin to clasp.

FADE OUT.

TITLE 159 Babbitt hated the homecoming
family -- hated himself for
hating them.

Scene 274

BABBITT'S PARLOR

IRIS UP on Tinka at the piano banging out five finger exercises, an elemental exercise book before her. She pounds vigorously and keeps time by bobbing her head violently.

CUT TO

Scene 275

MED. LONG SHOT. PARLOR. EMPHASIZING OTHER MEMBERS OF THE BABBITT FAMILY.

Babbitt seated behind his newspaper, Mrs. Babbitt looking rather sickly, darning socks; Ted doing his homework, and Verona with a book, reading.

A large bowl of fruit, raisins and nuts is in the center of the table. Babbitt keeps picking at this throughout the sequence. All of them suffer from the music, as indicated by annoyed fidgeting. Finally Verona rises abruptly, bangs down her book and berates Tinka.

Babbitt is as usual all for Tinka. He holds his arm out to her and she comes bounding to him from the piano. He scolds Verona for not allowing the poor innocent child to practice. Verona exits from the room in disgust. Babbitt puts the paper aside willingly for Tinka's sake. He trounces her up and down on his knee, murmuring:

Title 160 "This kid's a bum that's
what she is she's nothing
but a bum."

Scene 276

MED CLOSE UP OF BABBITT AND TINKA.

Tinka stands the jouncing as long as she can, then she puts her hand over her father's mouth and stops him, telling him: "You aot like a fool, pa!"

CUT TO

Scene 277

MED. LONG SHOT ALL.

Tinka escapes. Mrs. Babbitt shakes an ineffectual finger in her direction. Babbitt, bursting with rage and indignation, vents it on the whole family, especially Ted, who throws back his head and laughs.

CUT TO

Scene 278 CLOSE UP MRS. BABBITT.
Fumbling in her work box she encounters one or two cigar butts. She turns toward her husband and asks him:

Title 161 "Oh Georgie, did you
give up smoking while
I was away?"

Scene 279 CLOSE UP BABBITT.
Munching raisins. He shakes his head and nods, "Of course I did." adding in the most superior fashion:

Title 162 "All it needs is will power."

Scene 280 MED CLOSE UP MR. AND MRS. BABBITT.
Tactless Mrs. Babbitt passes him the cigar butts she has found in the work basket, scolding him for being a naughty boy and not telling her the truth. Babbitt snaps at her, more annoyed with her now than ever. He grabs an apple and attacks it savagely. Mrs. Babbitt shakes her head reprovingly. Babbitt snaps at her.

Title 163 "An apple a day keeps
the doctor away."

For a second they quarrel about his eating the apple. When Babbitt ~~sees~~ sees her attention is distracted he snatches a couple of raisins.

CUT TO

Scene 281 CLOSE UP TED.
Taking advantage of the ~~quarrel~~ quarrel with his father and mother, he shoves away from the table, gets up and starts to exit.

CUT TO

Scene 282 MED LONG SHOT. BABBITT AND TED.
Babbitt detains him by bagging his fist on the table and asking him:

Title 164 "What about your home-
work, young man?"

Scene 283 MED CLOSE SHOT BABBITT AND TED.
Ted fidgets and makes excuses, which Babbitt evidently finds most satisfactory. Babbitt's one salvation in life has been his son, the hope of giving Ted what he failed to get. Therefore it is with real earnestness that he speaks:

Title 165 "Always wanted to send
you to ~~college~~
it's something I always
wanted to do and never
could."

Continued.

Scene 283
Cont.

This time Ted mutters something incoherent about not wanting to go to college. Babbitt, revelling for a moment in his paternal role, goes on telling Ted:

Title 166 "When I was young I made
up my mind what I wanted
and stuck to it. That's
why I'm where I am today."

Scene 284

CLOSEUP MRS. BABBITT.
Exchanging the darning for her monthly account book
at the moment, she gives a knowing wife-like look toward
Babbitt, sensing his weakness better than anyone.
CUT TO

Scene 285

MED. CLOSE SHOT, BABBITT, AND TED.
Ted is now showing Babbitt the prospectus of a correspond-
ence school, pointing out the advantages of a quick cut
to an education.

INSERT

CLOSE UP Correspondence School Circular.
SHORT CUT EDUCATION, INC.
Why spend 4 years at college when
We can teach you in 4 months?"

Poor Babbitt is bewildered. He simply does not know
how to answer this. So he simply sums up the situation
as follows:

Title 167 "Well, son, I figure it's
pretty nice to be able to
say you've been to college."

Scene 286

MED LONG SHOT, MRS. BABBITT, BABBITT TED.
Mrs. Babbitt is now deep in her accounts. Babbitt and
Ted wind up the conversation about correspondence
schools and Ted manages to escape. As soon as he has
gone Mrs. Babbitt speaks.

Scene 287

MED CLOSE UP MR. AND MRS. BABBITT.
As she tells him:

Title 168 "Oh, Georgie! our accounts
are several hundred dollars
short. Did you keep account
of your expenses while I
was away?"

Scene 288

MED. CLOSEUP MR. AND MRS. BABBITT.
He has his back turned toward her so that she does not
see his scared expression, for she is speaking of the
money he "loaned" Tanis. He makes some vague excuses.
Mrs. Babbitt remarks:.

Title 169 "Why Georgie! We've
always kept an account
of every penny we've
spent."

Continued.

Scene 288
Cont.

Babbitt replies promptly:

Title 170

"perhaps that's been
the trouble with us."

Mrs. Babbitt thoroughly bewildered. After a second of stunned surprise she warns, "Now, Georgie, we can't go on this way being ruder and ruder to each other." Babbitt comforts her hastily, patting her hand slightly without much feeling. He rises.

CUT TO

Scene 289

MED. SHOT BABBITT AND MRS. BABBITT.
Babbitt announces:

Title 171

"I almost forgot! I
bought you a swell
little present."

He tiptoes out of the room. Mrs. Babbitt waits expectantly. Babbitt reenters quickly carrying a large wrapped package. He gives it to his wife, who starts to open it flutteringly.

CUT TO

Scene 290

CLOSE UP MRS. BABBITT

She has undone the wrapper, and is now reading:

INSERT

CLOSE UP OF BOX: A picture of a woman rolling away superfluous fat with a patent roller, with label reading "ARE YOU FAT IN SPOTS?"

Wonderingly, bewildered, and hurt to the quick, Mrs. Babbitt takes out the patent roller. She looks inquiringly at her husband.

CUT TO

Scene 291

CLOSE UP BABBITT.

Tremendously pleased with himself, not realizing he has hurt her.

CUT TO

Scene 292

MED CLOSE UP MR. AND MRS. BABBITT.

How can a woman forgive her husband's stupidity! Myra sees that Babbitt is completely unconscious of his hurt, even pleased with himself. She takes the rolling pin and sets it down on the table. He looks at her sharply, "My God, is there no pleasing you, Myra?" he asks. Myra upbraids him for insulting her. Tells him he spent a lot of money on himself while she was away. She rocks to and fro jerkily in her chair, bitterness in her face as Babbitt, unable to bear the nagging, speaks:

Title 172

"For God's sake, Myra,
let's go out somewhere."

Mrs. Babbitt looks up indignantly, hating to be blamed for the quarrel. Seeing her husband is upset, her maternal love for him comes to the rescue and so she

CONTINUED.

Scene 292 agrees.
Cont.

Scene 293 RIESLING APARTMENT. PAUL AND ZILLA.
Paul and Zilla are eating a late meal and quarrelling. Paul gets up to admit Babbitt and his wife who enter, bustling and cheerful. After the usual salutations and laying aside of coats, etc. Paul indicates the table and remarks:

Title 173 "We're having late dinner tonight, as usual."

Scene 294 MED. CLOSE UP PAUL AND ZILLA
Paul conscientiously doing his poor honors as host, explains the reason for food being on the table. Zilla glares at him thinking he is accusing her publicly of poor house-keeping. Paul picks up a cut glass dish of canned peaches, looks at them without much enthusiasm, and remarks:

Title 174 "There are a few of our usual canned peaches left over -- if you think you could manage to eat them."

Scene 295 MED. SHOT BABBITT PAUL AND ZILLA
Babbitt draws up his chair, ready for anything. Meanwhile Zilla glares fixedly at Paul. Paul is helping Babbitt dish up the peaches and does not notice Zilla's glare at first. Finally when he comes face to face with her, he is shocked.

CUTTO

Scene 296 MED CLOSE UP PAUL AND ZILLA.
ZILLA glowering at Paul. She accuses him!

Title 175 "There you go, making fun of my housekeeping before our friends."

Scene 297 MED. SHOT. ENTIRE GROUP.
Babbitt shoving in canned peaches, protests by waving his spoon in the air. Mrs Babbitt makes a polite gesture, but Zilla will not stop. She goes on to say:

Title 176 "Dirty ill-bred dog that don't know how to treat a lady."

Scene 298 MED LONG SHOT. ALL.
General consternation on the part of all concerned. Zilla storms around continues to attack Paul verbally. The scene may be played partly for humor so as to mitigate somewhat the vulgarity of it. At the end of the long harangue Paul speaks:

Title 177

"I know you're a tender
little bud, let it go
at that."

Scene 298
Cont.

This does not pacify Zilla. She draws herself up
furiously and speaks:

Title 178

"You're no gentleman.
Keep your filthy abuse
to yourself."

This time Babbitt tries to put himself between Paul and
Zilla, and speaks his mind to Zilla. Zilla fiercely
starts to attack Babbitt:

Title 179

"You should talk, you
old slob! Everybody
knows the way you've been
carrying on with that
loud singing teacher!"

Scene 299

MED CLOSE UP BABBITT AND ZILLA

Babbitt gasps and starts to retort, but takes one
anxious look toward his wife.

CUT TO

Scene 300

CLOSE UP MRS. BABBITT.

She should be seated or standing near a mirror. At
this point, after the reference to Tanis, she seems to
collapse inwardly. Now she understands what has been
responsible for the abuse. But she makes no visible
sign.

CUT TO

Scene 301

MED CLOSE SHOT BABBITT AND ZILLA.

Determined to take his revenge, and enraged by the
menace to his domestic tranquillity, Babbitt speaks his
mind.

Title 180

"You be careful how you
speak to a decent man,
you scolding old woman!"

Zilla jumps back, resenting the word "old." Babbitt
rubs it in by shouting at her:

Title 181

"Old, by God."

Scene 302

CLOSE SHOT. MRS. BABBITT

The word "old" goes to her heart. The sight of her own
face in the mirror frightens her. She looks up.

CUT TO

Scene 303

MED FULL SHOT. ENTIRE GROUP

Babbitt furiously makes ready to take his wife away
from the scene of the quarrel. Before he goes he pats
Paul sympathetically on the shoulder. Then they exit
while the battle between Paul and Zilla goes on.

FADE OUT AND INTO

Scene 304

FULL SHOT. PARLOR. DIM LIGHT. MR. AND MRS. BABBITT.
Mrs. Babbitt enters, and Babbitt, cowed, walks behind her. She puts on the light, turns and faces him, and asks:

Title 182 "Who is that Bad Woman?"

Scene 305

MED SHOT. NOTE.
"Bad woman!" Babbitt rages at his wife, telling her she has impudence to speak of a lady in that way, etc. Then he finally screws up his courage to say:

Title 183 "She's a perfect lady and a good sport, and I like to be with her. Gosh! A man's got to have someone young ----"

Then Babbitt stops in the middle of his speech, realizing that he has hurt his wife and betrayed himself. Mrs. Babbitt covers her face pitifully with her hands. Babbitt goes closer to her, trying to console her, but unfortunately he does so impatiently, grumbling at her, telling her to "Cut out the weeps." Finally she faces him tearfully. Her pudgy hands fumble with the rolling pin near by. In an excess of self pity she sobs:

Title 184 "Poor old fat me."

This touches Babbitt, but he has not the wit to find words of consolation. Perhaps things might have been different between them had the awkward pause been filled. But, getting no sympathy from her husband, and breaking under the tension, Babbitt suddenly flares up, faces him accusing and contemptuous, and flings at him:

Title 185 "But what about poor fat you?"

Babbitt is absolutely dumbfounded. He has been a Jehovah husband and this remark of his wife's is heresy. Mrs. Babbitt makes fun of him, his large frame, his fat face, in hysterical, broken speech. Finally Babbitt turns away from her, and sinks down in a chair, speechless with amazement. Mrs. Babbitt continues bagging him:

Title 186 "You don't like to talk to me, do you? I bore you."

Babbitt's quick look registers that her words are not far from the truth. Mrs. Babbitt, continuing to rail at the hopelessness of things, finally tells him:

Title 187 "But what about me? I've been bored, too."

Scene 306

MED CLOSE SHOT. MR. AND MRS. BABBITT.

Hold this for dramatic reaction. Babbitt turns his astonished gaze away from his wife. In his eyes is registered the fact that he knows she is speaking the truth. He feels sorry for her. Afraid of what she has said and done, Mrs. Babbitt comes closer to him, begging him, "Oh Georgie, forgive me." Babbitt is only too willing to allow his wife to shoulder the blame. So, condescendingly, he pats her hand. She is grateful for the attention. She puts her clumsy weight on the arm of his chair and leans her head against his. After a moment's thought, during which peace seems to be restored Babbitt speaks:

Title 189 "How would you like to go
away on a little trip?"

Mrs. Babbitt's face brightens. She exclaims:

Title 190 "Oh, it would be wonderful!
We could go to Columbus,
Detroit and the Great Lakes
just like we did on our
honeymoon!"

A shadow falls across Babbitt's face, he had not intended to go with her. Mrs. Babbitt sees this shadow and understands its meaning. Bewildered, she asks him:

Title 191 "Don't you want me, Georgie?"

Scene 307

MED. SHOT BOTH.

Babbitt's nerves snap. "Of course I want you, but by God, don't you see I'm tired? Can't a man have a little time to himself?" It is an endless tirade of grumbling which sends Mrs. Babbitt from his chair to a bewildered posture in the middle of the floor. To sooth her husband she gets a cigar out of the box and offers it to him. Then the phone rings. Mrs. Babbitt looks at George, and seeing it is useless to interrupt him, goes to the phone and answers it.

CUT TO

Scene 308

MED. CLOSE SHOT. MR. BABBITT.

She answers the phone, and an expression of horror crosses her face. She turns toward her husband and goes out of shot.

CUT TO

Scene 309

MED. SHOT BOTH.

Including phone, showing the receiver off the hook and lying on the table. Mrs. Babbitt evidently has some dire news to tell her husband. He clutches his cigar savagely and grumbles. Mrs. Babbitt finally interrupts him to say "George, stop thinking about yourself." The very impudence of this remark interrupts Babbitt. He looks majestically at his wife, and is hushed by the expression of tragedy on her face. She tells him:

Title 192 "PAUL has shot Zilla!"

continued.

Scene 309
Cont.

The cigar drops from Babbitt's hand.

Title 195

It was morning before
they allowed him to see
Paul.

Scene 310

FADE IN SLOWLY PRISON CELL. PAUL. BABBITT. WARDEN.

The set will necessitate a hall outside the cell. Paul is crouched in a corner on a cot. Wild eyed and evidently hysterical. Babbitt enters, admitted by the warden. Impressed with the tragedy of the moment, acting as a man who is visiting a prison for the first time, eyeing the surroundings and the attendant with awe. His mood is sorrowful, almost heart-broken. He goes toward Paul, inarticulately offering sympathy. Paul shrinks away from him, snapping "Don't be moral." Gently Babbitt lays his hand on Paul's shoulder, and tells him with much feeling: "Gee, old chap, I haven't come here for that!" adding:

Title 194 "Tell me how it happened."

Hysterical, twitching nervously, Paul explains:

Title 195

"I didn't mean to do it.
But she threatened to
kill herself and I
laughed at her - - -"

Scene 311

MED. CLOSE SHOT. BOTH.

Babbitt listens sympathetically, smiling wryly, picturing Zilla in his mind's eye. Paul goes on to say:

Title 196

" --- then she turned the
the gun on me, and somehow ---"

He breaks down, the words choking him. He attempts to finish the speech, but he can't. Babbitt begs him not to try to talk; he understands. Then Paul seeking explanation of his own conduct, bursts forth in his anguish of spirit:

Title 197

"It's marriage that's the
murderer! Everyday Zilla
killed a little bit of me
--- like a lot of other
wives do."

Slowly the devilish, perverted viewpoint sinks in to Babbitt's own mind. Inwardly he is applying it to himself, and outwardly he sympathizes with Paul. After his tirade Paul adds:

Title 198

"They say Zilla will
live! Thank God!"

Scene 312

HALL OUTSIDE CELL. (WARDEN AND REPORTERS.

Four smug reports led by the warden, arrive at the door of Paul's cell to interview him. The warden asks them to wait and enters cell.

CUT TO

Scene 313

CELL. BABBITT, PAUL, WARDEN

The warden enters while Babbitt and Paul are talking confidentially together, Paul apparently finding comfort in Babbitt's presence. The warden dispells this comfort by the announcement:

Title 199 "Reporters to see you."

Paul breaks down again. He screams that he cannot see the reporters. That he'll die if they don't let him alone. Babbitt pats his shoulder to reassure him, and turning to the warden, Babbitt puffs up his chest and announces, "I'll settle with them!" He struts majestically out of the cell.

CUT TO

Scene 314

HALL. REPORTERS. BABBITT.

Reporters waiting as Babbitt enters from cell. Babbitt draws himself up majestically and announces:

Title 200 "I am George F. Babbitt ---"

The reporters exchange indifferent and amused glances. Babbitt, seeing that he is failing to register his importance, proceeds quickly:

Title 201 "I'm the founder of Babbittville -- and a prominent citizen of Zenith. You can take it from me that Riesling is a real white man!"

Impressed by his force and earnestness, rather than by his importance, the reporters listen. Babbitt rents on for a few moments with out making any particular impression until, warming up to the occasion, he proclaims:

Title 202 "It's marriage that's the murderer! Every day your wife kills a little bit of you."

Immediately the reporters rise to the bait. They ply him with questions, which, thinking to save Paul, he answers with great gusto. FADE.

TITLE 203

"At last life had risen above the commonplace and attained the dramatic, but Babbitt was more wretched than ever. He even longed for his wife.

Scene 3D5

BABBITT'S BEDROOM. MED SHOT. BABBITT.

Enter Babbitt wretchedly, evidently looking for Myra. She has left a note for him on the splinet desk. He picks it up and reads it:

INSERT

NOTE:

Dear Georgie:

Have gone to Aunt Minnie's with Tinka and Verona for a little rest, like you suggested. Take care of yourself.

Love,
Myra.

Babbitt is disappointed, but only slightly so. He shrugs his shoulders, not caring much what happens.

Title 204

When the afternoon papers came out.

Scene 316

BABBITT'S OFFICE. BABBITT. GOOD CITIZENS.

Babbitt is surrounded by Littlefield, Gunch and Jones and perhaps several other members of the Good Citizens League. They are all confronting him with the afternoon papers in which a garbled interview appears. As Babbitt takes the paper he reads, to his great surprise:

INSERT

CLOSEUP of Paper

ZENITH CITIZEN
ATTACKS MARRIAGE, etc.
with a portrait of Babbitt, and
very little about Paul Reising.

Babbitt is helpless. Perhaps he might vindicate himself only that the Good Citizens cluster about him like mosquitoes. Littlefield announces:

Title 205

"Of course you'll have
to resign from the Good
Citizens' League."

Scene 317

MED CLOSE UP BABBITT AND LITTLEFIELD

The speech is delivered with such contempt and venom that Babbitt is angered at the manner of the speaker. This is his one moment of rebellion, one moment when he has a sort of courage, however ignominious. He flings at the astonished Littlefield:

Title 206

"What do I care! What
do I care about any of
you bunch of darned
hypocrites?"

Scene 318

MED. LONG SHOT. BABBITT AND GOOD CITIZENS.

And he waves the astonished delegation of Good Citizens out of his office. Littlefield remains behind the rest. He comes to Babbitt and tells him emphatically:

Title 207

"This will finish you
in Zenith."

CONTINUED.

Scene 319 Babbitt holds himself defiantly until Littlefield has
Cont. left him, then his courage deserts him. He sinks down in
his chair hopelessly.

FADE OUT IAND INTO

Scene 319 TANIS APARTMENT. MED. CLOSE SHOT. TANIS AND MAID.
Tanis is seated in a big arm chair in a state of despair
over a sheaf of bills.

INSERT CLOSE UP OF EXTRAVAGANT BILLS, FROM MODISTES WITH NAMES
THAT SOUND CHIC.

Tanis lays her head back in the chair and weeps. The
negro maid enters the shot. She takes the bills from
Tanis sympathetically and tells her:

Title 208 "Gee honey, you ought to
get a good man solid man
to look after you. There's
that Mr. Babbitt -- he's
crazy about you."

The girl goes on to say:

Title 209 "He's tired of his wife.
Make him divorce her and
marry you."

Tanis impatiently shoves the girl away. As soon as the
maid exits from shot Tanis sits thoughtfully, then picks
up the phone and gives Babbitt's number.

OUT TO

Scene 320 BABBITT'S OFFICE. BABBITT.
Mournfully thinking over his downfall in Zenith, the
phone in front of him. It rings, and he picks it up to
answer Tanis' call.

OUT TO

Scene 321 TANIS LIVING ROOM. TANIS. CLOSE SHOT.
She is speaking over the phone to Babbitt. She asks him:

Title 310 "You've been neglecting
me. Can't you drop in
for tea?"

Scene 322 BABBITT'S OFFICE. BIG CLOSE UP BABBITT.
"Forgotten you?" Not on your life. I've been thinking
of you all the time." He finishes the conversation with;
"I'll be right over." As he hangs up the receiver a
little hope of happiness comes into his eyes.

FADE OUT.

Title 311 Tanis seemed the one
perfect thing in his life.

Scene 323

TANIS' APARTMENT. MED CLOSE SHOT. TANIS AND BABBITT.

Pick up Babbitt and Tanis sitting as if after a long and evidently earnest conversation. Babbitt is holding both of her hands in his, as he tells her:

Title 212 "I love you. I wish it
wasn't so, but I can't
help myself."

After a decent interval Tanis draws her hand away from his. We can see that the gesture hurts Babbitt; his clinging to her hands had been almost symbolic. Tanis explains with a shade of coldness:

Title 213 "What's the use? You have
a wife and children."

Continue scene as Babbitt tells her:

Title 214 "My family would still
have enough to keep them
decently if I died to-
morrow or ---ran away ---"

The suggestion interests Tanis. Babbitt speaks, sitting stolidly with his gaze fixed on space as though he were thinking out loud rather than talking to Tanis. Tanis asks him "and --- your wife?" Babbitt looks up sharply, and then tells Tanis:

Title 215 "My wife told me she was
bored with me, she called
me fat and old."

Tanis pats Babbitt's hand sympathetically. "You poor darling," she tells him. He looks at her beseechingly. "You don't think I'm old and fat?" she asks. She shakes her head emphatically, "No, no," she tells him. Then Babbitt tells her:

Title 216 "Gee, I wish I could cut the
whole business and begin
over again with you."

This throws to Tanis the life line she has been angling for. She wants this man's companionship and protection. She decides to intimidate him into running away with her. She speaks:

Title 217 "YOU could -- if you
were man enough."

Get the shocked reaction on Babbitt's part. It never occurred to him that desertion of wife, family and obligations could possibly be called a virtue. For the moment Tanis has him hypnotized into thinking it a virtue. Babbitt clasps both her hands and tells her:

Title 218 "I'll do it. I'll sacrifice
wife, family and my position
in Zenith for you."

cont.

Scene 324

CLOSE SHOT. BABBITT AND TANIS. MAID.

Tanis rises. He kisses her passionately. The maid comes in, delighted to see the turn of affairs have taken. Babbitt separates himself from Tanis and delighted as a schoolboy to have been caught in so rapturous an embrace, he faces the maid. He gives her orders to pack Tanis' things. She exits delighted, and he turns to Tanis and tells her:

Title 219

"I'm going to take you home with me while I pack, I'm afraid to let you out of my sight, you might change your mind."

And he puts an arm around Tanis in an clumsy attempt at happy comradeship.

FADE OUT AND INTO

Scene 325

BABBITT'S BEDROOM.

His suitcase is spread out on the bed. He is attempting to pack, evidently in a bewildered, hysterical condition; a condition which should be sustained throughout the sequence until he finally comes to his senses in the station scene.

He carries collars, shirts, pajamas, etc., from the bureau drawer to the suitcase and back again, evidently unused to packing without his wife's assistance. He is in despair. He begins to be afraid of what he is doing. He drops the assortment of linen into his suitcase, then picks the things up frantically and dumps them back in the bureau as if he had changed his mind. In the bureau drawer he finds one of his wife's switches, the disgusting mass of false hair gives him the creeps. He picks up his linen and returns to the suitcase again.

CUT TO

Scene 326

EXT. BABBITT'S HOUSE. TWOKI TWILIGHT.

Tanis waiting in taxi, of which the top has been let down so the scenes may be more easily played.

CUT TO

Scene 327

EXT. LITTLEFIELD HOUSE TWILIGHT. TED AND EUNICE.

Talking together and planning to elope. They are doing something with mysterious with a big ladder which they are hiding behind shrubbery. Suitcases also are in evidence, and being camouflaged in rain barrels, etc. Of course the business depends upon location. Ted at looks up and catches sight of Tanis.

CUT TO

Scene 328

CLOSE SHOT. TANIS IN CAR.

Scene 329

MED CLOSE SHOT. TED AND EUNICE. TWILIGHT.

Eunice asks curiously. "Who can that be?" Ted knows perfectly well, but he tells Eunice, "I don't know, but I'll go see. Suppose you wait for me here." He urges Eunice to go into the house, but she refuses, sensing something which piques her curiosity. She remains waiting seated on a suitcase while Ted goes out of shot toward Tanis.

CUT TO

Scene 330

EXT. BABBITT'S HOUSE, TWILIGHT, TED AND TANIS.

Tanis is waiting in the car as Ted comes into shot. Tanis catches sight of him. She makes it her habit to charm any man who comes her way. She offers him her hand affably. Something prevents Ted from taking it. In that moment he realizes what the presence of this woman means. In that moment he grows up. He speaks:

Title 220

"I know who you are.
What are you doing in
front of my mother's home?"

There is an awkward silence. Tanis resents his tone. She is nettled, and nervously angry, flings back the retort:

Title 221

"I'm leaving it immediately
and your father is leaving it with
me."

Ted is shocked at first, then bewildered. He doesn't believe it. Then her inflexible impression tells him she is speaking the truth. He starts to speak once or twice, as if trying to find arguments that would stop her -- each time giving up the attempt.

CUT TO

Scene 331

EXT. LITTLEFIELD HOUSE EUNICE.

Eunice looking toward Tanis and Ted, puzzled, sensing tragedy.

CUT TO

Scene 332

EXT. BABBITT'S HOUSE, TANIS AND TED.

Tanis is trying to beguile Ted and convince herself at the same time. She asks him:

Title 222

"Don't you want your
father to be happy?"

Ted hysterical, excited as his father, throws back his head and laughs. His reply is "What makes you think you can make him happy?" and in explanation adds:

Title 223

"Why, banana fritters
are happiness to him."

Tanis, the romantic, has a momentary revulsion.

CUT TO

Scene 333

CLOSER SHOT TED AND TANIS.

Ted goes on to tell Tanis:

Title 224

"You'd be sick of him
in a day."

Scene cont. Tanis' manner betrays the fact that Ted's words have gone home. Ted fights for control, and then speaks to Tanis more earnestly, more as man to man:

Title 225

"Why don't you go before
you've done real harm?
Mother likes him, poor dear."

For a second Tanis is almost convinced, almost moved to pity for the wife. But she has her own battle to fight, her own convictions to sustain. She speaks:

Title 226 "Doesn't it occur to you
that I might love your
father?"

Ted considers this a few moments, then he scoffs. Wisely, with gentle dignity, speaking as though to a younger person, he tells her:

Title 227 "It strikes me that true
love wouldn't turn a man
into a sneak and a coward."

Then Ted leaves Tanis hurriedly in search of his father,
CUT TO

Scene 334

BABBITT HALL. TED AND BABBETT.

Enter Ted on a rush from the outside. He encounters Babbitt, who is coming down stairs with a bulging suitcase. A brief, tense moment between father and son. Babbitt drops the suitcase, almost as though the look on Ted's face had stopped him. Then, ashamed of his irresolution, he picks it up again, and starts to pass Ted. Ted holds him back, telling him:

Title 228 "You can't go and make a
scandal. What about your
position in Zenith?"

Babbitt laughs. He is through with small town limitations. He has been fed on exotic visions by Tanis. He replies:

Title 229 "Zenith hell. There's
better places than this
burg -- London, Paris,
and those queer joints
over in India."

For an instant sympathy between father and son. Babbitt talks on about the impossible people and the dull things of Zenith. Ted shakes his head, agreeing with him. Then Ted, speaks:

Title 230 "I know all that, Dad,
but what about mother?"

Scene 334
Cont.

Regret on Babbitt's face. He tells Ted:

Title 231 "Gosh, how I hate to
hurt ~~her~~ your mother. But
I owe something to the
woman I love."

At this Ted's indignation flares up. He replies:

Title 232 "You wouldn't have a thing
left for the woman you love
if you paid your honest
debt to mother."

Babbitt, impatient to be away, waves Ted aside, and goes to door. Ted goes after him.

CUT TO

Scene 335

CLOSE SHOT. AT DOOR. TED AND BABBITT.

Ted refuses to let Babbitt pass. He flings accusations at him:

Title 233

"She helped you when you were poor -- she took care of you when you were sick -- she raised your quarrelling kids -- she put up with your line of conversation ---"

The first sentence might have convinced Babbitt, but the last -- that is a sacrilege. He assumes his Jehovah father attitude and commands Ted to cease talking so disrespectfully. Ted laughs and the final blow is a sneering "I'm ashamed of you, Dad," adding contemptuously:

Title 234

"At your age."

This angers and hurts Babbitt; it is his life tragedy. He replies, vindicating himself both to his son and his own soul:

Title 235

"Yes, I'm old, old before I've been young, and my life has been spent in the service of Mama and you kids."

While Ted listens Babbitt goes on:

Title 236

"I was the meal ticket. While you're welcome to most of my money, I'm going to have a little life."

With that Babbitt opens the door and Ted clings to him with desperation, and speaks:

Title 237

"This scandal will be the end of things between Eunice and me."

Scene 335
Cont.

Babbitt exclaims righteously:

Title 238

"Such selfishness."

Then it strikes Babbitt that what he has said is unjust. Yet he has not time to argue. He puts out his hand to say goodbye to Ted. Ted refuses to take it; regretfully Babbitt flings himself out of the house. Ted hardly realizing that he has gone follows him.

Scene 336

EXT. HOUSE TWILIGHT. BABBITT, TANIS AND TED.

Babbitt joins Tanis at the taxicab. He is followed by Ted who stands on the curbstone imploring him once again to return.

CUT TO

Scene 337

EXT. LITTLEFIELD HOUSE EUNICE CLOSE SHOT.

She realizes there is some tragedy in the air, which distresses her. Frightened, in awe of tragic events, she edges towards the house.

CUT TO

Scene 338

EXT. BABBITT HOUSE. AT CURB.

Babbitt gets into the taxicab and slams the door, leaving Ted ~~gt~~ helplessly standing at the curb.

CUT TO

Scene 339

LONG SHOT AT CURB

The taxi bearing Babbitt and Tanis comes toward camera. Ted standing at curb in b.g. Another taxi drives up, bringing Mr.s Babbitt, ~~and~~ Verona, and Tinka.

CUT TO

Scene 340

CLOSER DISTANCE. MRS. BABBITT AND CHILDREN.

As Ted stands helplessly at the curb, Mrs. Babbitt Verona and Tinka get out of the taxi. Slowly Ted realizes the significance of his mother's ~~ex~~ coming home. Mrs. Babbitt is leaning on Verona, evidently ill. Ted comforts her, gives instructions to Verona to call a doctor, and tells his mother he will go find his father. Ted is in fact the man of the family. He shows a tremendous strenght in this scene. Mrs. Babbitt feels some of it. She pats the boy gratefully as she exits toward the house. As soon as she has left, Ted gives the taxi driver a few hurried directions, then he hesitates, his allowance is small, perhaps there is not enough money. He examines his change, decides to take a chance. He jumps into taxi. The taxi goes out of shot.

CUT TO

Scene 341

RAILWAY STATION. NIGHT. BABBITT AND TANIS.

Babbitt and Tanis are getting out of the taxi. As they get out of the cab, she gives him her numerous boxes to handle, and perhaps her chow dog to lead, making of him a pack horse, just as his wife had done. The psychology of the next sequence is -- that wives will be wives; we must show that Babbitt shows no more chance to be happy with the Other Woman than with Myra. Tanis goes briskly toward the station gate, and Babbitt lumbers after her.

CUT TO

Scene 342

AT TRAIN GATE. TANIS AND BABBITT.

Enter Babbitt and Tanis. Babbitt's manner is abject; it is as though he were floating like an autumn leaf down the strong tide of circumstance. He wishes to turn back but he does not dare. Babbitt puts down the bags and rubs his arm. Tanis, remembering Ted's words, gives Babbitt a startled and almost impatient look. Babbitt complains about the weight of the baggage, swears at not being able to find the tickets. During the business of fumbling for the tickets, Tanis takes his wallet of money for safe keeping. He looks at her, realizing that she will be the boss of his next family.

CUT TO

Scene 343

STATION. PAUL AND DETECTIVES.

Enter Paul Riesling on his way to prison, handcuffed; guarded by two detectives.

CUT TO

Scene 344

MED CLOSE SHOT. BABBITT AND TANIS. STRANGER.

In the midst of his argument with Tanis, Babbitt catches sight of Paul. He makes abrupt excuses to Tanis, and, to her great disgust, rushes out of sight. In the b.g. of this shot should be placed the good looking stranger, the man whom we shall providentially provide for Tanis' future, and who shall be more dashing than Babbitt, and of evident prosperity.

CUT TO

Scene 345

MED. SHOT. PAUL, DETECTIVES, BABBITT.

Babbitt rushes to Paul, trying to shove aside the two plain clothesmen, who swiftly and contemptuously close in on him. Babbitt is forced to speak to Paul in the presence of the detectives.

CUT TO

Scene 346

MED. CLOSE UP PAUL AND BABBITT.

Paul does not want to speak to Babbitt. He is repentant, ashamed; he wants to be alone in his misery. Babbitt's heart seems to go out with his hand, and Paul seems to refuse both. "Won't you shake hands with me, old man?" Babbitt asks. Paul for answer raises his wrists, which are handcuffed. The sight hurts Babbitt profoundly, makes him feel frightened and lost. Always the cynic, Paul remarks:

Title 239

"This is what comes from
trying to break down ~~cut~~
old friends, the conventions."

Babbitt thinks with apprehension of his own attempt. He sees himself almost in Paul's position. Paul speaks more humanly this time:

Title 240

"Poor Zilla. She wasn't
so bad. After all, Georgie
wives have their side."

The truth of this sinks into Babbitt.

CUT TO

Scene 347

LONGER SHOT. DETECTIVES, PAUL AND BABBITT.

The detectives edge Paul away from Babbitt. He stands helpless and lost in the middle of the crowds of the station. He takes a few groping steps toward Tanis and pauses as he sees:

CUT TO

Scene 348

MED CLOSE UP RAILROAD GATE. TANIS AND STRANGER.

Tanis, sparkling and affable, in conversation with the good looking stranger over the Chow dog or a piece of baggage.

CUT TO

Scene 349

CLOSE UP BABBITT.

Watching Tanis. She is going to desert him. Well, why not, since she is not his wife. His glance turns in another direction, following Paul. His eyes fill with tears. Then he ambles toward Tanis.

CUT TO

Scene 350

MED. SHOT. BABBITT AND TANIS.

Babbitt enters the shot, just as the stranger goes through the gate, leaving him alone with Tanis. Tanis is looking at the disturbance at the opposite end of the station. Babbitt explains that it is his friend, Paul Riesling. She is not particularly interested, but pushes Babbitt through the gate.

CUT TO

Scene 351

EXT. STATION TED.

Ted drives up in a taxicab, pays the driver hastily and rushes toward the station. Driver calls out that it is not enough money - but he can't stop Ted. CUT TO

- Scene 352 MED LONG SHOT. STATION. BABBITT. TANIS. TED.
Babbitt disappears behind Tanis, the gate is about to close, when Ted rushes into the scene.
CUT TO
- Scene 353 CLOSER SHOT. TED.
Ted just squeezes through the small aperture of the closing gate.
CUT TO
- Scene 354 STATION PLATFORM. BABBITT. TANIS. TED.
Babbitt and Tanis in f.g. Ted rushes to them from the b.g.
- Scene 355 MED CLOSE SHOT. BABBITT. TANIS and TED.
Babbitt turns around and catches sight of his son with great relief. Tanis steps on the train, boarding the last car. She exits into train. Babbitt remains to fumble with bags. As Ted enters scene Babbitt looks as if Judgment Day had fallen upon him.
CUT TO
- Scene 356 CLOSE UP TED.
He tells his father:
Title 241 "Dad, Ma came home,
She doesn't know
anything yet."
- Scene 357 CLOSE UP BABBITT.
The news shocks Babbitt so that he drops his bags.
CUT TO
- Scene 358 CLOSE SHOT TED.
He shouts at Babbitt:
Title 242 "But if you don't
come right home with
me I'll tell her."
- SCENE 359 ON BOTTOM OF PAGE.
- Scene 360 INT. PULLMAN. TANIS.
Tanis fidgeting in her chair, which is the last one in the car, irritable wondering why Babbitt doesn't come. She calls out:
Title 243 "Georgie"
- Scene 361 CLOSE UP BABBITT.
He starts as he hears Tanis' voice, realizes it has a peculiarly wife-like siren sound.
CUT TO
- Scene 362 INT. PULLMAN. TANIS STRANGER.
Tanis is about to go out and find Babbitt. The good looking stranger who is has the seat beside her, offers her assistance. So, eager for a new conquest, she neglects to rescue Babbitt.
CUT TO
- Scene 363 CLOSE SHOT. BABBITT ON PLATFORM
Horrors. He starts to get off the platform. He looks around toward Tanis.
CUT TO

- Scene 364 MED SHOT AT STATION. BABBITT.
He stands between two fires. CUT TO
- Scene 365 CLOSE UP BRAKEMAN
He yells all aboard CUT TO
- Scene 366 MED. LONG SHOT SHOT.
The train pulls out. Frantically Babbitt jumps off.
More frantically he makes one last dive for his bag.
CUT TO
- Scene 367 MED SHOT. BRAKEMAN.
He waves his arm to the engineer and jumps on the train.
- Scene 368 MED LONG SHOT. BABBITT AND TED.
The two Babbitts are standing in the f.g. when Tansie
appears on the back platform of the moving train.
Thus she disappears out of their lives. Babbitt turns
and sees her.
CUT TO
- Scene 369 MED CLOSE UP BABBITT AND TED.
A little regret in Babbitt's eyes at the thought of
Tansie going out of his life. A little understanding
on the part of Ted. He knows how his father must feel.
He too, is in love. And gently he tells his father:

Title 244 "Ma's awful sick."

And that information brings Babbitt back to earth and
back to the realization of the love he holds for his
wife. "Gosh, then we must hurry." He picks up the
suitcase, and they exit at full speed."
CUT TO
- Scene 370 BEDROOM. MRS. BABBITT. DOCTOR. NURSE. BABBITT.
Mrs Babbitt in bed, everything in readiness for an
operation. Babbitt bursts into the room. He kneels down
beside his wife's bed. The doctor and nurse go on with
their preparations. Babbitt is on his knees beside his
wife. She is pathetically thankful that he has come.
"Stupid of me to get sick," she tells him. He holds her
close to him. She looks toward the doctor and nurse and
is frightened.
CUT TO
- Scene 371 MED CLOSE UP MR. AND MRS. BABBITT.
Clinging closely together, Awkwardly Babbitt fingers
the sleeve of her ugly nightgown and tells her: "Honey,
I love you better than anything in the world!" As he
sees her incredulous expression, he adds:

Title 245 "I've been kinda worried by
business, but that's all
over now, and I'm back again."

She allows herself to believe his words, perhaps even
to believe that he had been faithful to her always. She
holds him with frightened desperation.

CUT TO

Scene 372

MED SHOT. DOCTOR, MR. AND MRS. BABBITT.

The doctor tells Mrs. Babbitt to make ready; the improvised operating table is at hand. Babbitt impressed with the tragedy, jumps up quickly. He starts back and his hand hits the steaming enamel container in which the surgeon's instruments are being sterilized. (Since it is unlikely that the house would be heated at that time of the year, we shall not use the radiator of the book.)

CUT TO

Scene 373

CLOSE UP BABBITT

Nursing his burned finger, making a tremendous fuss over it.

CUT TO

Scene 374

MED SHOT MR. AND MRS. BABBITT. DOCTOR.

Figures of tragedy. Forgetful of self, Mrs. Babbitt kisses Babbitt's hand. This one simple gesture on the part of his wife knocks down his defense. He falls on his knees before her. He covers her hand with his kisses and his tears. She is completely happy, rejoicing in her sickness. To reassure herself doubly, she asks him:

Title 246

"Are you sure you want me to get better?"

Babbitt's wholehearted reply reassures her. She nods to the doctor, facing the operation with courage.

CUT TO

Title 247

"Was romance forever finished?"

Scene 375

BREAKFAST TABLE

Babbitts just as in the opening sequence, even including Ted's empty chair. Same business with Verona and paper and Tinka with the sugar bowl. Same business of Tillie ambulating around, being asked where Ted is, and jerking her head upstairs to indicate he has probably overslept. During this business the maid sets a steaming plate of bxbx banana fritters in front of Babbitt.

CUT TO

Scene 376

CLOSE UP BABBITT.

The steam of the fritters rising to his delighted nostrils. He smiles affectionately toward his wife.

CUT TO

SCENE 3 77

CLOSE UP MRS. BABBITT.

Well established with her husband again. She smiles back.

CUT TO

Scene 378

CLOSE UP BABBITT.

He begins guzzling fritters. He looks up as he hears noise.

CUT TO

Scene 379

MED SHOT LITTLEFIELDS.

Mr. and Mrs. Littlefields enter the dining room, pushing past Tillie. Immediately they pounce upon Babbitt, Littlefield exclaims:

Title 248

"Eunice went to a dance last night, and she hasn't come home yet."

- Scene 379
Cont. Mrs. Littlefield on the other side of him, announces:
Title 249 "I'm sure it's Ted's fault."
Babbitt emphatically assured his neighbor that his son is upstairs in bed. He challenges them to follow him. They start to exit from the dining room.
- Scene 380 HALL. BABBITT FAMILY AND LITTLEFIELD.
They start upstairs and Finks bring up in the rear. Tillie sticks her head out of the dining room door, then decides to follow too.
CUT TO
- Scene 381 TED'S BEDROOM. TED? EUNICE. BABBITT. TILLIE NEIGHBORS.
Ted in pajamas is standing defiantly in the middle of the floor. Eunice is in bed, but as the scene opens she is completely hidden by the coverlet. Babbitt and Littlefield burst in upon them, followed by as many of the others as can be crowded into the door.
CUT TO
- Scene 382 CLOSE UP BABBITT.
He looks about the room, to discover the cause of the excitement. His eyes fall on the bed.
CUT TO
- Scene 383 MED CLOSE UP BED. TED. EUNICE. BABBITT.
Mound girl covered up in bed. Ted enters the shot. Pulls the covers from Eunice, who, half reguiahly, half ashamed sticks her bobbed head up. Ted solves the mystery by speaking:
Title 250 "Meet the wife, folks."
- Scene 384 HALL. GROUP.
The general wagging of respectable heads. Mrs. Babbitt loyally tells her friends:
Title 251 "Well I hope Ted will make as good a husband as my Georgie."
When this gets over, she adds:
Title 252 "Of course he was so excited about this Hiesling affair, and the newspapers garbled what he said, but there's no one more devoted and respectable than Georgie."
They all nod, except the maid, who looks dubious.
CUT TO
- Scene 385 BEDROOM. MED. CLOSE SHOT. TED. BABBITT. EUNICE.
Babbitt, Eunice in bed, Ted. Babbitt offers his hand to Ted and congratulates him, then scolds him a little for his rashness. Then with great gusto he kisses Eunice. Then he voices his convictions as follows:
Title 253 "Eiz I'm glad you had spunk to get what you want, son."

Then he looks toward the hall as if fearing his words might be overheard, and he goes on:

Title 254 "I've never done a single thing I wanted to in my whole life. I don't know as I've accomplished anything, except to just get along."

And the last of his wisdom he offers to the living young as he points to the people outside.

Title 255 "Those folks out there will try to bully you and tame you down."

Scene 386 MED CLOSE UP BABBITT
As he adds:

Title 256 "Tell them all to go to the devil."

Scene 387 HALL. MRS. BABBITT. NEIGHBORS.
Mrs. Babbitt, considering the feelings of her husband, son and daughter-in-law, begins to shoo the visitors away from the door. CUT TO

Scene 388 BEDROOM MED CLOSE UP BABBITT AND TED.
Ted tells his father confidentially:

Title 257 "Give Mother a chance maybe she'd like to cut loose herself."

This sinks into Babbitt, slowly as usual. Then he nods his head and tells his son he thinks it is darn good advice. CUT TO

Scene 389 BEDROOM. FULL SHOT. MR. AND MRS. BABBITT TED AND EUNICE.
Enter Mrs. Babbitt. Babbitt runs to the door and intercepts her, taking her out into the hall. CUT TO

Scene 390 HALL BABBITT AND MRS. BABBITT
Enter Babbitt and Mrs. Babbitt. Babbitt puts his arm affectionately around his wife, determined to give her the chance to "cut loose" that his son spoke of. After they have laughed and talked a few moments over the youngsters, Babbitt becomes grave. He tells his wife:

Title 258 "Darling, the respectable life is the bunk. Let's cut loose sometimes."

Mrs. Babbitt is horrified. Babbitt puts his hand over his stomach and goes on to say fervently. "Do you understand me, darling?" he asks. "Of course I understand you Georgie." He is gratified. She tells him to wait a moment. She exits from shot. He looks after her gratified by the new companionship he has found. CUT TO

Scene 391

BATHROOM. MRS. BABBITT.

Enter Mrs. Babbitt. She goes to the medicine chest, takes down a little bottle and exits toward the hall.

CUT TO

Scene 392

HALL. MR. AND MRS. BABBITT.

Enter Mrs. Babbitt from the bathroom, carrying a little bottle of pills. She approaches Babbitt, who looks at her in bewilderment.

CUT TO

Scene 393

MED CLOSE UP BOTH.

"Put out your hand, Georgie". Mrs. Babbitt requests. Puzzled, Babbitt complies. Slowly with the rhythm of tragedy, Mrs. Babbitt shakes three pills into his hand. There is tragedy in the way Babbitt pauses to look at the pills -- and at his wife, who cheerfully insists that he swallow them immediately. So she thinks that has been his trouble. --- Well, perhaps it has. There is sadness in his eyes as he raises the pills to his mouth in resignation and acceptance, as he chews and swallows them. He opens his arms to his wife. "You're a great old girl, hon." He tells her.

FADE OUT.

THE END.

JUN -5 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Warner Brothers Pictures Inc.

Babbitt - eight reels

Respectfully,

FULTON BRYLAWSKI

The Warner Brothers Pictures Inc.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Babbitt	6-5-24	©CIL 20275

The return of the above copies was requested by the said
Company, by its agent and attorney on the 5th day of
June, 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

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